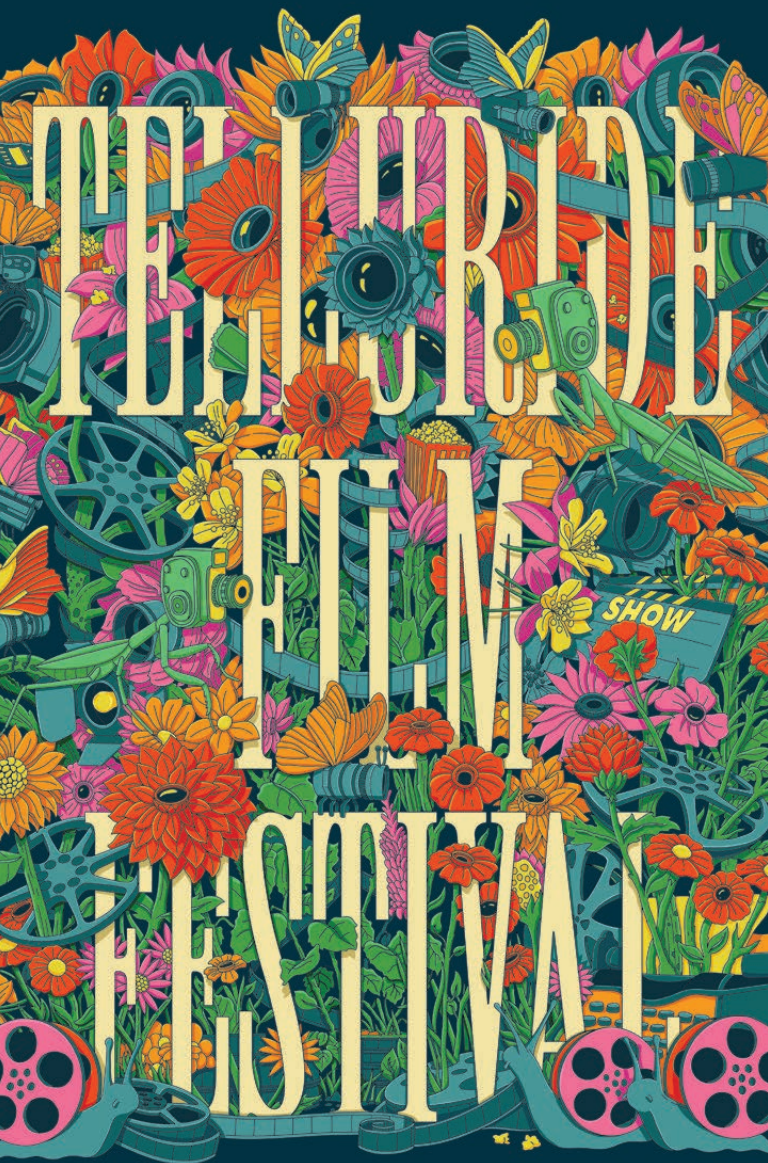


THE NATIONAL FILM PRESERVE LTD. PRESENTS THE



51ST TELLURIDE FILM FESTIVAL
TELLURIDE, CO • AUGUST 30 - SEPTEMBER 2, 2024

This Festival
is dedicated to



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Eleanor Coppola
1936-2024

THE NATIONAL FILM PRESERVE LTD. PRESENTS THE

51ST TELLURIDE FILM FESTIVAL

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Bringing his third straight design to the Festival, Luke explored the theme of regeneration and hope, an ideal concept for this moment in cinema and the world. Luke is Meow Wolf's Principal Graphic Designer and a fine artist. His work has been recognized by *Print Magazine*, *Communication Arts* and The Society of Typographic Arts.

Each year, Telluride's Guest Director serves as a key collaborator in the Festival's programming decisions, bringing new ideas and overlooked films. Past Guest Directors include Don DeLillo, Laurie Anderson, Stephen Sondheim, Rachel Kushner, Pico Iyer, Caetano Veloso, Joshua Oppenheimer and Jonathan Lethem. The program descriptions can be found on pages 26-27.

Kenneth Lonergan



Kenneth Lonergan once declared that he grew up "raised by the New York Psychoanalytic Society." Forget, for a second, the literal meaning behind his joke, since both his mom and his stepdad were card-carrying members of the psychiatric community. As a playwright, a screenwriter and a filmmaker, the Oscar-winning Lonergan has crafted a body of work that balances a staunch sense of humanism with a penchant for putting his characters through the analytic ringer. Lonergan, on stage and screen, has brought us youthful downtown slackers and Greenwich

Village bohos, righteous Upper West Side dwellers and traumatized New Englanders, all with deep insight into the workings of the human system. These aren't cold intellectual exercises: few contemporary filmmakers have such little separation between the head and the heart.

Lonergan made a name for himself as a playwright for *This Is Our Youth* (1996) and the Pulitzer-nominated *The Waverly Gallery* (1999), and then Hollywood power brokers discovered his script for the mobster-in-therapy comedy *ANALYZE THIS* (1999). That smash success led to screenwriting gigs, including Martin Scorsese's *GANGS OF NEW YORK* (2002). His directorial debut *YOU CAN COUNT ON ME* (2000) displayed what became Lonergan's signature touch: complicated relationships described with both eloquence and rough edges intact; fearless character studies that never rendered judgment; stories with no easy answers and rich, authentic emotionality.

His next films *MARGARET* (2011) and *MANCHESTER BY THE SEA* (2016) were each simultaneously epic and intimate, featuring unforgettable performances and worlds to explore. Likewise, the films Lonergan has selected to present as this year's Guest Director manage to fill big canvases with lots of human drama, and yet each reveals the divinity within the details. Both *DOCTOR ZHIVAGO* and *BARRY LYNDON* are very different must-see-on-the-big screen works. The first is a big, fit-to-burst romantic spectacle and the second, an ironic pilgrim's (non)progress story. *GRAND HOTEL* mixes and matches the acting styles of its all-star MGM cast, *MY DARLING CLEMENTINE* is the most lyrical retelling of the O.K. Corral myth and *ARCH OF TRIUMPH* is one of those obscure Golden Age gems that it takes a true film lover to rescue and share. For one weekend, Lonergan's given us the thinking cinephile's personal repertory-house dream come true.

—David Fear

S/Sat 6PM - C/Sun 9AM

1 A Tribute to Saoirse Ronan



Made possible by a donation from Katrine & Bill Formby

I've had the privilege of working with Saoirse Ronan twice, in *LADY BIRD* (2017) and *LITTLE WOMEN* (2019), and have been watching her transform in front of me as an audience member since she was just a little girl. The word "prodigy" is thrown around a lot, but in her case, it is fitting. Her gift is incredibly rare, but how she's cared for it and grown it to become the formidable artist she is today, is rarer still.

She is a translucent actor—she somehow makes her external life transparent so we can all see her soul. But every character she plays is unique, wildly different from the others, so each soul she shows us is a new revelation. She is impeccable with every external aspect of her craft—all the bells and whistles of the character's walk, voice, tics, and presence. That never ceases to dazzle me. But the thing that floors me is the soul change.

In *THE OUTRUN*, I saw a person I'd never seen before from Saoirse, someone so specific and so particular but who also, paradoxically, felt like every single one of us. She holds the vast discomfort and ecstasy of being alive. I don't recognize her, the Saoirse I know, in this film. But I never do. All traces of her are gone, and only the person of the character remains, and only ever the whole truth of that person. She fully inhabits this other life.

As a director you spend a lot of time looking at your lead actor's face. In rehearsal, then filming, and finally, in the edit. Even after months and months of sitting in the dark and staring at Saoirse, I always find something new she's given me. She continually gifts the whole film through every detail in her performance.

It's a magic that she wears lightly and practically—head down, unfussy, getting on with it. I was not at all surprised when she said she wanted to do *everything* in movies—write and direct and produce. Because she is a mystic and a craftswoman simultaneously, I knew that she would be brilliant. She's always considered herself a part of the crew, even when she is number one on the call sheet. I have an image of her lodged in my mind: sitting on a dolly rig while looking through the camera at a shot and laughing with the gaffer at an inside joke, immediately before going into an emotional scene. That is who she is. In one second, fully alive as Saoirse Ronan, teammate and goofball, and in the next, melting into another life.

I still don't know how she does it, but I am thrilled every time I get to sit down and watch her *become* yet again.

—Greta Gerwig

The program includes a selection of clips, the presentation of the Silver Medallion and an on-stage interview, followed by THE OUTRUN (see opposite page), shown in its entirety.

S/Sat 6PM - C/Sun 9AM - G/Sun 7PM

1a The Outrun



Nora Fingscheidt's potent and visually sumptuous drama stars Saoirse Ronan as a woman both existentially and physically submerged. Fingscheidt and Amy Liptrot adapt Liptrot's 2016 memoir of addiction and recovery into the story of Rona, a young biologist who returns home to the Orkney islands to flee her troubled past and to regain a sense of herself. But even in relative isolation, a stable, quiet life eludes her. As Rona researches the flora, fauna, and mythology of the Orkneys, while also dealing with her own troubled family, she begins to see herself as a wayward essence—lost in both the spiritual fog of the city (seen in dreamy flashbacks) and the heady, windswept immediacy of life on the coast. Ronan, who also produces the film, offers one of the most commanding performances of her career, portraying a complex, adrift character whose restlessness is matched both by the inventiveness of Fingscheidt's immersive filmmaking and the wildness of the ocean that surrounds her. —BE (UK-Germany, 2024, 118m) *In person: Saoirse Ronan*

P/Sat 9:45AM - H/Sun 4:30PM Q&A - C/Mon 4PM

2 The Piano Lesson



A family heirloom—a beautifully carved piano—serves as the somber center of this riveting drama, adapted from the classic by the Pulitzer Prize-winning playwright August Wilson. Boy Willie (John David Washington), a proud young farmer, wants to sell the piano to fulfill his murdered father's desire to own his own land. His sister Berniece (Danielle Deadwyler), a young widow, insists on keeping it as the loved-hated emblem of her sense of loss and struggle. Wilson's work features scalding family disputes, folklore and spiritual elements and, haunting everything, the legacy of white racist violence inflicted on Black Americans. Writer-director Malcolm Washington and co-writer Virgil Williams transform his work to the screen with uncanny skill and insight, elegance and compassion. The superb Washington and Deadwyler are matched by a glorious ensemble of family members and friends including Samuel L. Jackson, Michael Potts, Ray Fisher and Corey Hawkins, with a cameo from Erykah Badu. —LG (U.S., 2024, 126m) *In person: Malcolm Washington, Danielle Deadwyler, John David Washington*

H/Fri 8:45PM - G/Sat 1PM - P/Sun 9AM **Q&A** - C/Mon 6:45PM**3 Nickel Boys**

Made possible by a donation from Alan & Caroline McConnell

A stirring follow-up to his directorial debut *HALE COUNTY THIS MORNING*, THIS EVENING, RaMell Ross' adaptation of Colson Whitehead's Pulitzer Prize-winning novel is a biting, visually adventurous coming-of-age story set in Jim Crow-era Florida. Elwood (Ethan Herisse) is an idealistic Black high schooler whose aims of attending college are upended when racist law officials falsely accuse and then convict him of a crime, pulling him away from the loving arms of his grandmother (Aunjanue Ellis-Taylor). At Nickel Academy, an abusive reformatory school, Elwood befriends a world-weary Turner (Brandon Wilson). Arrestingly gorgeous and daringly immersive, Ross effortlessly switches decades—the story spans the 1960s to the 2010s and changes perspectives. As it swims through memories, traumas, friendships, archival footage, and moments of defiance, Ross' film offers a radical gaze at the perils of Black boyhood. —RD (U.S., 2024, 140m)

In person: RaMell Ross, Ethan Herisse, Aunjanue Ellis-Taylor, Brandon Wilson

S/Fri 10PM - L/Sun 7:15PM **Q&A****4 Carville: Winning Is Everything, Stupid**

The ex-Marine, ragin' Cajun political operative James Carville became a legend in 1992 when he steered Bill Clinton's unlikely candidacy to victory. His famous line, "It's the economy, stupid," became shorthand for his political philosophy: win the election, hold power, take care of the people. Matthew Tyrnauer's fast-thinking, incisive documentary follows Carville, now 79, moving briskly from lecture hall to TV show to podcast, remaining the most quotable, and perhaps best-informed member of the Punditverse. Tyrnauer takes a productive trip to Carville, Louisiana, his subject's hometown: we see a rough, impoverished town where Carville's many, mostly African American, neighbors were still poorer and living on more of an edge than his strapped family. Easing their suffering became Carville's lifelong moral imperative. *CARVILLE*, a portrait of an American hero, also offers a portal into the sometimes troubling world of political messaging that, increasingly, and perilously, defines our civic lives. —JS (U.S., 2024, 98m) In person: Matt Tyrnauer, James Carville, Mary Matalin

H/Fri 6PM - P/Sat 3:45PM **Q&A** - G/Sun 9:15AM - C/Mon 1PM**5 Conclave**

Made possible by a donation from Kevin & Patricia Kiernan

A pope has just died. Cardinal Lawrence (Ralph Fiennes), the Dean of the College of Cardinals, is tasked with overseeing the time-honored ritual for electing a new one. He must contend with a fiery reactionary Cardinal Tedesco (Sergio Castellitto), a mild-mannered but strategic liberal (Stanley Tucci), the calculating Cardinal Tremblay (John Lithgow) and Sister Agnes (Isabella Rossellini), a nun exhausted from a lifetime in service to an all-male power structure. Director Edward Berger (*ALL QUIET ON THE WESTERN FRONT*) steers this extraordinary cast through the labyrinthine shadows of the Vatican, where all of its pomp and ceremony can't hide the brute realities of human conflict. Peter Straughan adapts Robert Harris' novel, capturing its seismic clashes of ego, ambition, loyalty and belief. The result is a surprising, elegantly satisfying thriller, a thoughtful meditation on the mystery of faith and a reminder: election season is not for the weak. —LG (U.K., 2024, 120m) In person: Edward Berger

H/Sun 7:45PM episodes 1-4 - H/Mon 8:45AM episodes 5-7 **Q&A****6 Disclaimer**

Made possible by a donation from Daniel & Mary James

An aging, embittered widower (Kevin Kline) pursues vengeance on a successful documentary filmmaker (Cate Blanchett, Leila George), her wealthy husband (Sacha Baron Cohen) and secretive son (Kodi Smit-McPhee), whom he blames for the loss of his family many years earlier. The Oscar-winning writer-director Alfonso Cuarón adapts Renée Knight's acclaimed debut novel into a seven-part series, offering him time to shapeshift his narrative and style: the work is alternately a gut-tightening thriller; a Bergman-esque investigation of two families, each with their own distinctive set of secrets, lies and desires; and a dazzling Rashomon-like display of storytelling craft, featuring multiple points of view and endlessly inventive shifts of temporal zones. Blanchett and the supporting cast (Lesley Manville, Louis Partridge) are superb; Kevin Kline, a ferocious, bewilderingly funny and relentless villain, is a revelation. It may be the finest work of his illustrious career. —LG (U.K.-U.S., 2024, 343m, shown in two parts) In person: Alfonso Cuarón

P/Fri 5:45PM - C/Sat 9AM

7 A Tribute to Jacques Audiard



What business does Jacques Audiard have making a musical about a violent Mexican drug lord who transforms into a crusader for justice? Well, what business did he have making a drama about an Arab teen who learns to become a ruthless power broker in a French prison? Or in telling a story about Tamil immigrants in a Paris housing project? Or a playful thriller about a shy woman who schemes with an ex-con to get ahead at her job? Audiard once said that he was tired of seeing people who looked like him on screen: “bourgeois, straight white men from the center of mainstream French society.” And he’s stuck to that ethos throughout his career, making pictures about subjects that a well-to-do filmmaker who grew up in the French movie industry would rarely be exposed to.

But what sets Audiard’s work apart isn’t really its social context, or even his willingness to enter unlikely worlds. Audiard tells stories about characters who are themselves unsure of their place in the world, and who have to find their bearings in hostile, unfamiliar settings—until their identities are subsumed. “Someone once said, ‘The best lives are invented.’ I think it was me,” observes the protagonist of his 1996 film *A SELF-MADE HERO*, about an ambitious young man (Mathieu Kassovitz) in post-World War II France who poses as a Resistance hero. The same could be said for Malik (Tahar Rahim), the man at the center of Audiard’s 2009 masterpiece, *A PROPHET*, who enters prison as a scared young novice and is mentored by a Corsican mobster (Niels Arestrup) who teaches him how to kill and to navigate the underworld both behind bars and beyond—skills that Malik, becoming ever more ruthless, uses against this toxic father figure by the end of the film.

In *EMILIA PÉREZ*, Audiard enters the lives of characters who are on the verge of dramatic transformation. Rita Moro Castro (Zoe Saldaña), a talented and once-idealistic attorney, finds herself defending gangsters, abusers and murderers. Manitas, a legendarily brutal cartel boss, is burning to change his life. *EMILIA PÉREZ* might be a genre Audiard’s never tackled before—a foot-stomping, wildly emotional musical—but in many ways it’s the purest expression of his cinema to date, existing in that vital, resonant space between being and becoming.

Audiard’s unparalleled gift is the extent to which he’s able to realize these stories cinematically, often with loose, limber camerawork that’s intimate and immersive. Both the colorful musical *EMILIA PÉREZ* and the dark Western comedy *THE SISTERS BROTHERS* maintain a hard-edged authenticity—not the artificial and obligatory “grit” of so many cop shows and crime stories, but a lived-in, fully-imagined immediacy. Audiard’s worlds feel real. Yes, even when everybody’s singing and dancing.

—Bilge Ebiri

The program includes a selection of clips, the presentation of the Silver Medallion and an on-stage interview, followed by EMILIA PÉREZ (see opposite page), shown in its entirety.

P/Fri 5:45PM - C/Sat 9AM - H/Sun 1PM Q&A

7a Emilia Pérez



Rita (Zoe Saldaña), a lawyer with career frustrations, has a fantastically cinematic way of expressing herself: a minute into Jacques Audiard’s film, she explodes eloquently into song. When the entire courtroom starts singing and dancing with her, you know you’re watching something entirely new. Audiard, who wrote the screenplay, initially imagined *EMILIA PÉREZ* as an opera and everything about it is oversized in the most vital way imaginable. As the film begins, Manitas del Monte is a terrifying drug cartel honcho who offers Rita a fortune if she’ll find the surgeon who’ll help him with a delicate procedure. Jessi (Selena Gomez) is Manitas’ abandoned young wife; Epifania (Adriana Paz), a victim of drug cartel violence, is Emilia’s new love; and Karla Sofía Gascón makes an unforgettable impression. The actresses shared the best actress award at Cannes, and Audiard regular Édgar Ramírez also appears in a small but important role. —LG (France, 2024, 132m) *In person: Jacques Audiard, Karla Sofía Gascón, Selena Gomez, Zoe Saldaña, Adriana Paz*

P/Sat 7:15PM - C/Sun 6:15PM Q&A - G/Mon 9AM

8 Saturday Night



Made possible by a donation from Roger Durling

It’s backstage at 30 Rockefeller Center, and the clock is ticking. Two young TV producers, Lorne Michaels (Gabriel LaBelle) and Dick Ebersol (Cooper Hoffman), with the writers Rosie Shuster (Rachel Sennott) and Michael O’Donogue (Tommy Dewey), along with their unruly ensemble of twentysomething actors (including Andy Kaufman, John Belushi and Gilda Radner), are attempting something new: live sketch comedy, broadcast to the world. But there’s not enough time, too many vulnerable egos, a resistant old-school production team and a corporate overlord (embodied here by Willem Dafoe) that is at best indifferent to the show. Will their dream be crushed before it begins? Or will the show go on? Writer-director Jason Reitman (*JUNO*, *UP IN THE AIR*), co-writer Gil Kenan and the gifted cinematographer Eric Steelberg, who makes nearly every shot an elaborate Steadicam composition, have reconstructed a famous night in inventive, often poignant, often hilarious, dream-like fashion. —LG (U.S., 2024, 104m) *In person: Jason Reitman, Gil Kenan*

S/Sun 7:30PM

9 A Tribute to Thelma Schoonmaker



Made possible by a donation from the Burns Family

Thelma Schoonmaker is one of the most respected and celebrated film editors alive: nominated nine times for Academy Awards and winner of three, the most of any woman editor in history, she is in a class of her own.

The job of a film editor is to be exquisitely attuned to the pace and flow of a picture, to underscore the rhythm within adjoining scenes while also accentuating how they relate to the picture's overall rhythm; to encourage a film to breathe naturally as well as to hold its breath at times. In short, to be a virtuoso of tact, so that audiences are rarely aware of one's interventions while relishing subconsciously each of one's decisions.

It may seem a lonely vocation, if you picture a film editor buried under miles of footage, but Schoonmaker is inextricably linked in our minds with Martin Scorsese, the brilliant filmmaker she has worked with for decades. If film is famously a collaborative medium, then Thelma Schoonmaker sets the template for what it means to be both a master builder of cinematic structures and a selfless aid to colleagues.

To hear her tell it, Scorsese taught her the art of film editing. He has the singular ability to envision how a sequence will be edited before he even shoots it, and she gives him all the credit for the final results. Which is characteristic of Thelma Schoonmaker's modesty: in fact, their process for assembling a film is more a parity, a symbiosis between director and film editor that's rare in the history of cinema. They work together without tension or fights: Scorsese welcomes her demurrals and suggestions, just as Schoonmaker does his. They function like two halves of the same organism. One might almost compare it to a marriage, if marriages were as agreeable and frictionless.

But Schoonmaker has worked with other directors besides Scorsese. She has edited music videos with Michael Jackson and serial killer pictures (THE SNOWMAN) based on Scandinavian noir. Her range is phenomenal: she has done religious meditations (KUNDUN), comedies (THE KING OF COMEDY), thrillers (CAPE FEAR), historical narratives (THE AGE OF INNOCENCE), epics (KILLERS OF THE FLOWER MOON), fight pictures (RAGING BULL), poolhall dramas (THE COLOR OF MONEY), documentaries (MY VOYAGE TO ITALY), mob pictures (GOODFELLAS). She has worked with every format, from 16mm to Cinemascope to digital.

It was Scorsese who introduced her to his idol, the great British auteur Michael Powell, and the two hit it off. Their happy marriage lasted the last ten years of his life. Since his death, Schoonmaker has championed and worked to preserve Powell's films. Her ability to get along with demanding, stubborn men of genius and to assist them without harm to her own ego is no small part of her achievement. All in all, she holds her own as the quintessential film editor of our time. —Phillip Lopate

The program includes a selection of clips, the presentation of the Silver Medallion and an on-stage interview with Kevin Macdonald. MADE IN ENGLAND: THE FILMS OF POWELL AND PRESSBURGER, shows in the Backlot.

S/Sat 1PM Q&A

10 Leonardo da Vinci



Few historical figures loom larger in our modern consciousness than Leonardo da Vinci—whose legend has only grown in the 500 years since his death—and no single work in the Leonardo literature has achieved the cumulative force of Ken Burns' latest opus, co-directed by Sarah Burns and David McMahon. LEONARDO immerses us into a propulsive stream of big ideas inside a metaverse of imagery. Scholars and other aficionados offer rich context on da Vinci's probing, endlessly curious work—eye-bending landscapes and flying machines, precise anatomical studies and innovative architectural designs. In no time, LEONARDO situates da Vinci as a major figure in the history of ideas, and after four breathless hours, the film has accumulated a joyous, inspirational energy, a reminder of our human potential. "The lesson of Icarus isn't to stop flying so high," says Guillermo del Toro, one of the da Vinci devotees featured in the film. "It's to build better wings." —JS (U.S., 2024, 217m) *In person: Ken Burns, Sarah Burns, David McMahon, Buddy Squires*

C/Fri 6PM - H/Sat 9:45PM - G/Sun 3:45PM Q&A

11 Better Man



In this musical biography of British pop legend Robbie Williams, Williams is played—with startling vitality—by none other than Williams himself! Director and co-screenwriter Michael Gracey covers some familiar themes—family dysfunction, substance abuse, the hollowness of fame—with transformative energy. Working with choreographer Ashley Wallen, he's invented some truly spectacular set pieces, and his script, done in partnership with Oliver Cole and Simon Gleeson, is rich and revealing. The superb supporting cast includes Mike Leigh regular Alison Steadman as Robbie's devoted granny, Raechelle Banno as Nicole Appleton, his one true love, and Steve Pemberton as his feckless but charismatic dad. It's a true cinematic thrill to watch Robbie and his boy-band mates discovering the splendors of London, Robbie and Nicole falling in love via an Astaire-Rogers-style dance routine, and a Wagnerian concert sequence that wraps things up in unforgettable fashion. —LG (Australia, 2024, 134m) *In person: Michael Gracey, Robbie Williams*

C/Fri 9:15PM - G/Sat 7:30PM **Q&A** - P/Mon 1:30PM**12 Don't Let's Go to the Dogs Tonight***Made possible by a donation from Debra & Andrew Rachleff*

Bobo, a dreamy eight-year-old girl (played by the magnificent Lexi Venter), narrates her adventures, fears and fantasies as she roams around her family's impoverished farm in Rhodesia, a kind of modern-day Huck Finn. But meanwhile, an armed struggle between whites and blacks in Rhodesia intensifies, as, after generations of apartheid, the indigenous community rises up to eject the colonizing forces. Bobo relies entirely on the nurturing care and teaching of the African workers Sarah (Zikhona Bali) and Jacob (Fumani N. Shilubana), yet is unbothered by racist clichés she learned from her family and that she deploys herself. Perhaps it's because she's busy managing her charismatic but dangerously unstable mother, played by Embeth Davidtz, who also directs and adapted the screenplay from Alexandra Fuller's acclaimed memoir. With the aid of Willie Nel's fluid cinematography, Davidtz's poignant, sensuous film tells a tale of painful losses, political upheaval and the irrepressible, wild joys of childhood. —LG (South Africa, 2024, 98m) *In person: Embeth Davidtz*

P/Sat 1PM **Q&A** - L/Sun 9:45PM**13 Zurawski v Texas**

Due to Texas's abortion laws, which are some of the most restrictive in the country, Amanda Zurawski was refused an emergency procedure during a troubled pregnancy. The collapse of her uterus sent her into life-threatening septic shock, from which she continues to recover. Her tragic story is less rare than you'd think: When Zurawski took the bold step of fighting the laws in court, in a suit led by the attorney Molly Duane, 21 other women, all of whom had suffered devastating health effects from the Texas laws, signed on to support it. Maisie Crow and Abbie Perrault's documentary, produced by Hillary and Chelsea Clinton and Jennifer Lawrence, profiles mothers, wives, sisters, daughters who have been denied the health care that their doctors, had Roe been in force, would have routinely provided. A story of courage amidst a dismal landscape for women's health and autonomy. —TFF (U.S., 2024, 100m) *In person: Maisie Crow, Abbie Perrault, Hillary Clinton, Chelsea Clinton, Amanda Zurawski, Molly Duane, Dr. Austin Dennard, Samantha Casiano*

*Dedicated to Margaret Ménégoz*

In 1963, the aspiring German filmmaker Barbet Schroeder, a transplant to Paris, invited his hero, Éric Rohmer, to start a production company. In the 60 years since, this lean-but-mighty independent film company has become the home to many uncompromising film artists. Its first office was in Schroeder's mother's house. Its first film, *THE BAKERY GIRL OF MONCEAU*, was directed by Rohmer and starred Schroeder. In the 1970s, they were joined by the late, formidable Margaret Ménégoz, who set the tone with impeccable taste, a tough-minded approach to making deals and by standing strong and tall to protect the visions of her uncompromising, unpredictable, and unconventional filmmakers: Rainer Werner Fassbinder, Jean Eustache, Marguerite Duras, Jean-Marie Straub, Agnieszka Holland, Andrzej Wajda, Otar Iosseliani, Moufida Tlatli, Michael Haneke, Abderrahmane Sissako, Nicolas Philibert, Mia Hansen-Løve. The films have received multiple Oscar nominations, including for Best Picture, three Palme d'Ors, two Golden Lions, one Golden Bear, nine César Awards and more than 60 international prizes. Now under the guidance of Regine Vial and Charles Gillibert, the company remains a force in international sales and film distribution, with a library of 300 of the most important titles in world cinema, from the French New Wave to Denmark's Dogme95 to the New German Cinema. The world of movies is in a transitional phase—both as art and in commerce—and the innovative Les Films du Losange continues to offer hope for cinema's future.

—Michael Barker

M/Sat 1:45PM - L/Sun 2:30PM with Special Medallion **Q&A** - L/Mon 4PM**14 Misericordia***Made possible by a donation from Elizabeth Redleaf*

A young man (Félix Kysyl) returns home to a French provincial town for the funeral of the baker for whom he worked as a teenager. His arrival rouses the suspicions of the jealous, protective baker's son (Jean-Baptiste Durand), the affections of the baker's widow (Catherine Frot) and the curiosity of an odd local priest (Jacques Develay). Clearly, there are unspoken histories and desires at work here, but director Alain Guiraudie isn't in the business of giving us conventional resolutions or explanations. Instead, he unfolds his film like a thriller, but, rather than grit and edge, *MISERICORDIA* proceeds with an earthy dream logic, along with Guiraudie's characteristically playful approach to sexuality. Much as he did with 2013's sun-drenched, unnerving queer mystery *STRANGER BY THE LAKE*, the director expertly mixes seemingly dissonant moods to create something all his own. —BE (France-Spain-Portugal, 2024, 103m) *In person: Alain Guiraudie, Charles Gillibert*

H/Sat 4PM - G/Sun 9:45PM - P/Mon 9AM **Q&A****15 Maria***Made possible by a donation from Brian & Rene Hollins*

With **NERUDA**, **JACKIE**, **SPENCER** and **EL CONDE** the Chilean director Pablo Larraín is established as cinema's most masterful, unconventional biographer. Here, he contemplates the ailing opera legend Maria Callas as she seeks to return to performing. Her loving housemaid (Alba Rohrwacher) and stoic butler (Pierfrancesco Favino) try to protect her; a compassionate accompanist (Stephen Ashfield) hopes to revive her career, and an enigmatic reporter (Kodi Smit-McPhee) draws out her deepest memories. Angelina Jolie is alternately severe and witty, cruel and tender, imperious and fragile, a hypnotic blend of fire and ice, a role she was made to play. Larraín offers us tantalizing glimpses of Callas in her signature roles as Medea, Anne Boleyn and Madame Butterfly and brief moments from her tortured relationship with Aristotle Onassis (Haluk Bilginer). It's a jewel of a film, distilled to its essence by Larraín, screenwriter Steven Knight, and cinematographer Ed Lachman, who captures Callas' tragic passion for art and life. -LG (Germany-Italy-U.S.-Hungary-France-Greece, 2024, 122m) *In person: Pablo Larraín, Angelina Jolie, Ed Lachman*

C/Fri 11AM **Q&A - M/Mon 1:30PM****16 Social Studies**

Over the past 10 years, America embarked upon the most dangerous experiment in human history: We gave our children phones and invited them to immerse themselves, unsupervised, in social media. Lauren Greenfield's landmark documentary series follows a diverse group of Los Angeles teenagers as they navigate an impossible brave new world filled with predators, peer pressure, unfiltered cruelty and unattainable beauty standards. Keshawn and Amari, cute-couple influencers, split up after having a child; the slim, blonde, blue-eyed Cooper wrestles with self-loathing; and the empathetic Jonathan interviews his peers as they struggle with addiction, sexual assault, eating disorders and racism. Greenfield (**QUEEN OF VERSAILLES**) our sharpest artist-ethnographer of the uber-wealthy, travels through the landscape with brisk, decisive energy, creating a cinematic collage of stories that are heart-wrenching, maddening, hilarious, thought-provoking and unforgettable. -JS (U.S., 2024, five episodes, 284m) *In person: Lauren Greenfield, Frank Evers*

G/Fri 8:30PM - C/Sat 9:15PM - P/Sun 3:45PM **Q&A - AG/Mon 8:30PM****17 The Friend***Made possible by a donation from Matthew H. & Natalie Bernstein*

"What's going to happen to the dog?" After the death of acclaimed writer Walter (Bill Murray), one of his protégées (Naomi Watts) winds up stuck with Apollo, his grieving, noble Great Dane. But she's unprepared for the work of taking care of a high-maintenance pet, and a no-dogs policy in her Manhattan building threatens her small, rent-controlled apartment. As she attempts to find a new home for the dog, she confronts her own past and the unmoored state of her life. With so many dog movies throughout cinema history, one might imagine there's no new ground to tread. But directors Scott McGehee and David Siegel have crafted one unlike any other—a deeply thoughtful, beautifully acted, elegant film about our relationship to animals that becomes a powerful drama about grief, independence and the importance of finding our ways into others' worlds. -BE (U.S., 2024, 123m) *In person: David Siegel, Scott McGehee, Naomi Watts, Bill Murray, Carla Gugino, Bing* 🐾

P/Fri 9:30PM - H/Sat 9AM **Q&A****18 Piece by Piece***Made possible by a donation from John & Andi Nylund*

Morgan Neville's documentaries—**20 FEET FROM STARDOM**, **THE MUSIC OF STRANGERS**—often peer into the inner workings of the creative mind. In his biography of Pharrell Williams, Neville deploys a device absent from most documentarians' toolboxes: animated LEGO bricks. What at first sounds incongruous (the idea was Pharrell's) proves to be ingenious. Pharrell describes his music in colors and Neville's animation transforms his beats into visual poetry, transporting viewers inside his subject's epiphanies. When Pharrell conjures up the hook for his breakout hit "Happy" while giving his son a bath, we're right there next to the tub as the yellow LEGO tiles start pulsing with the music. LEGO rendering doesn't obscure fine detail either. As Pharrell visits his childhood housing project, his LEGO doppelgänger walks with that same uneven, spellbound gait we immediately recognize—and feel—from live action. This film is a brick house. -JH (U.S., 2024, 93m) *In person: Morgan Neville, Pharrell Williams*

G/Fri 5:30PM - P/Sat 10PM - H/Sun 9AM **Q&A****19 Anora**

Made possible by a donation from Linda Lichter & Nick Marck

Sean Baker's film begins as a sexually explicit PRETTY WOMAN. Ani (Mikey Madison), a lap-dancer, is not above providing extra services if the price is right. Vanya (Mark Eydelshteyn), the spoiled, comically libidinous son of a Russian oligarch, can't get enough of her. Their impromptu marriage sends their relationship into wildly unpredictable territory. Though Madison (best known for the series *Better Things*) has been a working actress for a decade, nothing will prepare you for her pedal-to-the-metal comic intensity and the raw street cred she brings to every scene. Baker (RED ROCKET) continues to display his mastery in depicting people leading unconventional lives on the margins of society. With ANORA, he adds outrageous slapstick comedy and a pulse-pounding crime story to his repertoire. Winner of Cannes' Palme d'Or, ANORA firmly positions Baker as a significant modern auteur. —LG (U.S., 2024, 138m) *In person: Sean Baker, Mikey Madison, Mark Eydelshteyn, Samantha Quan, Karren Karagulian, Alex Coco*

H/Sat 12:45PM **Q&A** - C/Sun 3:30PM**20 Will & Harper**

Made possible by a donation from Lisa Larsen & Michael Isaacs

When comedian Will Ferrell and comedy writer Harper Steele met at *Saturday Night Live* in the 90s, they became close collaborators and the best of friends. Steele's coming out as a transwoman at age 61 made Will realize he's missed out on a huge part of his friend's life. The two set out on a trip to reconnect. Josh Greenbaum (BARB AND STAR GO TO VISTA DEL MAR) chronicles their cross-country adventure, with Steele exploring country roads, dive bars, roadside diners, beer-drinking and people-watching off the beaten path, all for the first time as a woman. Though this trip with two very funny people can be hilarious, it's not all laughs—the attention the pair receives is not always welcome. They visit states where anti-trans bills are being signed into law; some social interactions turn awkward and even scary. But Ferrell and Steele, speaking with extraordinary candor throughout, also discover a surprising level of acceptance and love. Cinema has never seen a buddy movie like this. —MF (U.S., 2024, 115m) *In person: Josh Greenbaum, Harper Steele, Will Ferrell*

M/Fri 5:30PM - L/Sun 9:30AM **Q&A****21 No Other Land**

Since last October, as all eyes have focused on the ongoing carnage in Gaza, the quiet war in the West Bank has continued. This is a war intended to push Palestinians off their land. Home demolitions, settler attacks, arrests: since October 2023, more than 600 Palestinians have died in violence in the West Bank. NO OTHER LAND intimately records this quiet war. A young Palestinian filmmaker, Basel Adra, and a young Israeli reporter, Yuval Abraham, along with codirectors Hamdan Ballal and Rachel Szor, captured the story of the villages of Masafer Yatta in the southern West Bank, as the Israeli army exerts growing pressure to push the Palestinians from their land. We see homes demolished—one family moves its tiny heap of belongings into a nearby cave—a young Palestinian shot and paralyzed. The filmmakers have crafted a matchless, intimate portrait of the day-in, day-out cruelty of a military occupation that has lasted more than half a century. —MD (Palestine-Norway, 2024, 95m) *In person: Basel Adra, Yuval Abraham*

M/Sat 9AM - L/Sun 5PM **Q&A****22 The White House Effect**

Bonni Cohen, Jon Shenk and Pedro Kos' urgent new work converts the history of U.S. climate-change policy into a high-stakes political thriller. Using an astounding array of archival footage, they tell the story—complete with White House intrigue and political one-upmanship—of the environmentalist-turned-EPA-head William Reilly, who finds himself at odds with George H.W. Bush's Machiavellian chief of staff John Sununu. The outcomes of their clashes will have truly planetary repercussions. Brilliantly constructed, with a cinematically unsettling score by Ariel Marx, the film will grab the attention even of audiences who think they've seen it all when it comes to impending global disasters—it's an unprecedented peek behind the doors of institutional power. And, if we can understand the mechanisms of obfuscation and delay, maybe we can counter them? —DW (U.S., 2024, 96m) *In person: Bonni Cohen, Jon Shenk, Pedro Kos*

L/Sat 7:45PM - S/Sun 9:15PM Q&A

23 One to One: John & Yoko



© Ben Ross Photography

In 1971, John Lennon and Yoko Ono, the most famous couple in the world, moved to New York City, escaping England's stifling conventionality and casual cruelty. "I really feel I'm home," Lennon said, and he and Yoko, living in a two-room flat, promptly immersed themselves into a wild countercultural scene. America was grappling with war, race and materialism—only the most visionary could imagine living in harmony—and John and Yoko collaborated with Jerry Rubin, agitated to free political prisoners, built conceptual art exhibits and deepened their love connection. Kevin Macdonald (GALLIANO: HIGH AND LOW, THE LAST KING OF SCOTLAND) weaves a tale that's less a biography than a vibe, a whirling, thrilling and intensely evocative collage of TV fragments, glorious concert footage and snippets of phone conversations. ONE TO ONE distills a moment of deep cultural conflict and societal transformation; when "Instant Karma!" rolls underneath Vietnam footage, you know you are in the hands of a master. —JS (U.K., 2024, 100m) *In person: Kevin Macdonald*

M/Sat 9PM - S/Sun 12:15PM Q&A - L/Mon 9AM

24 Santosh



Made possible by a donation from Carol Bobo

After the shy, sheltered Santosh (Shahana Goswami) is widowed—her husband was a policeman killed during a riot—she assumes his job as a constable, thanks to a government policy: "appointment on compassionate grounds." Mentored by Sharma (Sunita Rajwar), a tough older woman police inspector, Santosh is soon assigned a particularly brutal sexual murder case and finds herself torn between the excitement of a profound new challenge and the grim realization that the police force she works for is hopelessly sexist and corrupt. Writer-director Sandhya Suri (whose prior short film THE FIELD, TFF 2018, was an international sensation) skillfully fuses a tense police procedural with a perceptive drama of a woman's spiritual awakening. Suri offers a clear-eyed, vibrant view of life in a rural Northern Indian village, and Goswami's quietly luminous performance as a woman discovering her fierceness and resolve makes every step of her heroine's journey poignant and memorable. —LG (U.K.-Germany-France, 2024, 127m) *In person: Sandhya Suri*

C/Sat 4:15PM - P/Sun 1PM Q&A - H/Mon 1PM

25 September 5



Made possible by a donation from the Nelson Family Foundation

When 11 Israeli athletes were taken hostage by a group calling themselves Black September at the 1972 Munich Olympics, it reshaped the world's understanding of terrorism. Writer-director Tim Fehlbaum and co-writer Moritz Binder recount this often-told story from a fresh and absorbing perspective: We follow a team of ABC TV sports journalists as they struggle to deal with shocking, almost incomprehensible events unfolding in very close to real time. John Magaro (FIRST COW) plays an inexperienced line-producer, Ben Chaplin his exhausted boss, Peter Sarsgaard the legendary ABC executive-producer Boone Arledge and Leonie Benesch (THE TEACHERS' LOUNGE) the colleague trying to get information from the German police. All four are superb. We know how it turns out, but Fehlbaum and his team work with a quiet precision and clarity that is riveting, and shattering, more than 50 years later. —LG (Germany, 2024, 94m) *In person: Tim Fehlbaum, Peter Sarsgaard*

M/Fri 7:45PM - C/Sat 6:45PM Q&A

26 Blink



Made possible by a donation from Christine Curtis & Family

When their daughter Mia begins having difficulties with her night vision, Edith Lemay and Sébastien Pelletier take her to a specialist, and her diagnosis is confirmed: retinitis pigmentosa, a genetic disease that causes a progressive loss of vision. Worse still, two of her younger siblings, Laurent and Colin, have the same condition. With no cure, a doctor recommends that the parents fill their children's visual memories before their sight fades completely. Rather than show them pictures of lions and elephants, the family embarks on a trip around the globe, checking off a collective bucket list that includes "riding horses in Mongolia," "drinking juice atop a camel," "making friends in other countries." Daniel Roher (NAVALNY) and Edmund Stenson chronicle their thrilling, emotionally rich adventures, revealing the resilience of children, the strength of family bonds and the wonders that can be found here, there and everywhere. —MF (U.S.-Canada, 2024, 84m) *In person: Daniel Roher, Edmund Stenson, Sébastien Pelletier, Edith Lemay, Mia Pelletier, Léo Pelletier, Colin Pelletier, Laurent Pelletier*

L/Fri 9PM - S/Sat 9AM **Q&A** - M/Sun 6PM**27 The Seed of the Sacred Fig***Made possible by a donation from Keller Doss*

Iman (Missagh Zareh) has just been promoted to Investigator, a stepping stone to the prestigious and lucrative position of Judge in Iran. But there's a catch: He's now expected to blindly follow the dictates of the authoritarian Iranian government. When his wife (Soheila Golestani) and two daughters (Mahsa Rostami and Setareh Maleki) show some sympathy for protesters demanding human rights on the streets of Tehran, he begins to harden in defense of an unjust system. Writer-director Mohammad Rasoulof, himself a former prisoner of conscience, was forced to flee his homeland after authorities learned about the subject matter of his film. With his four brilliant actors, he shows, with meticulous clarity, compassion and poignance, how totalitarian rule can erode even the bonds between parent and child, husband and wife. Agonizingly painful, yet thrilling in its moral clarity, *THE SEED OF THE SACRED FIG* (a winner at Cannes) provides one of cinema's most emphatic statements of the necessity of freedom. -LG (Germany-France-Iran, 2024, 168m) *In person: Mohammad Rasoulof*

M/Fri 9:30PM - S/Sun 3:15PM **Q&A****28 Jean Cocteau**

We film buffs grew up worshipping Jean Cocteau—particularly his *BEAUTY AND THE BEAST*, *ORPHEUS* and *BLOOD OF A POET*—but in recent years he has perhaps ebbed from our consciousness. The prolific and insightful documentarian Lisa Immordino Vreeland (*DIANA VREELAND: THE EYE HAS TO TRAVEL*, *PEGGY GUGGENHEIM: ART ADDICT*, *TRUMAN & TENNESSEE*) uses Cocteau's own words and images to humanize one of the 20th century's greatest artists and reminds us to revisit his work. Not only did Cocteau create some of the most beautiful and haunting images ever filmed, but he also wrote extensively and agreed to interviews. We are left with a definitive, hypnotic and poignant vision of the man—aesthete, filmmaker, self-promoter, poet, painter, lover, opium addict—and we learn how a truly great artist sees no difference between life and art, reality and mystery. Cocteau's ruminations about death in his later years are particularly moving. Essential. -AP (U.S., 2024, 94m) *In person: Lisa Immordino Vreeland*

M/Sat 4:15PM - S/Mon 9AM **Q&A****29 In Waves and War**

The Navy SEAL Marcus Capone served with distinction in Afghanistan for more than a decade. When he returned home, he discovered his battles were far from over. Bonni Cohen and Jon Shenk (*ATHLETE A*, *AN INCONVENIENT SEQUEL*) document an ongoing tragedy: the severe mental health crises of war veterans, who are more than four times as likely to die by suicide at home than they are at war overseas. *IN WAVES AND WAR* provides a paradigm-shifting twist: many warriors are finding true healing through a psychoactive medicine, illegal in the U.S. but administered in Mexico. Cohen and Shenk deploy thoughtful animated sequences as a way of immersing us in the journeys of these courageous warriors. Their biggest surprise: it is the psychic wounds from their childhoods, rather than those from the battlefield, that are most urgent to confront. The implications are intense: can a drug ceremony reveal the architecture of multigenerational trauma? -JS (U.S., 2024, 108m) *In person: Bonni Cohen, Jon Shenk, Marcus Capone, DJ Shipley, Matty Roberts*

H/Sat 7PM - P/Sun 7PM **Q&A****30 Martha**

Director R.J. Cutler (*THE WAR ROOM*, *THE SEPTEMBER ISSUE*) offers us an unfiltered look inside the life of Martha Stewart, the original influencer. *MARTHA* weaves a wealth of materials—interviews with Stewart and her friends and family, extraordinary archival footage, never-before-seen excerpts from her private journals and correspondence—into a study of a visionary entrepreneur. Cutler tracks Stewart's early life and fast rise from model to caterer to TV and print megastar (let's not forget: Martha was the U.S.'s first female self-made millionaire) and never hesitates to ask the hard questions about the price of fame and the pressures of being a perfect homemaker. The film captures the moments when the public turned on their once-beloved icon—"Why do so many people hate you?" asks Barbara Walters—and tracks Stewart's precipitous fall from grace. We marvel at her resilience and determination, which got her through intensely challenging times, including her stint in prison, and allowed her, improbably again, to rise once more. -IP (U.S., 2024, 115m) *In person: R.J. Cutler, Martha Stewart*

L/Fri 6:15PM - G/Sat 9:30AM **Q&A** - P/Sun 10PM**31 Bird***Made possible by a donation from Elizabeth Redleaf*

Bailey (Nykiya Adams), a 12-year-old girl, struggles with the pain of managing a dad (Barry Keoghan) fixated on feckless money-making schemes. Bailey's mom (Jasmine Jobson) has an abusive boyfriend, and her older sibling (Jason Buda) is drifting toward violent crime. She unexpectedly finds relief in *Bird*, a sexually fluid stranger (Franz Rogowski) with family problems of his own. Writer-director Andrea Arnold, unparalleled in providing us with clear-eyed, compassionate portraits of troubled and restless youth (*FISH TANK*, *AMERICAN HONEY*), works again with cinematographer Robbie Ryan to craft a moody, haunting landscape of housing projects and rocky beaches. But she spikes her social realism with transporting moments of magic and comedy. Keoghan is at his high-spirited best, Rogowski plays *Bird* with an alluring mystery, and Jobson provides *BIRD*'s emotional center—in much the same way that Bailey somehow keeps her unbalanced family from spinning out. —LG (U.K., 2024, 119m) *In person: Andrea Arnold*

G/Sat 4PM **Q&A** - C/Sun 9PM - H/Mon 3:30PM**32 The End**

In Joshua Oppenheimer's post-apocalyptic story, a wealthy family, living underground in a palatial bunker, goes through its daily motions. Mother (Tilda Swinton), Father (Michael Shannon) and their 20-year-old son (George MacKay)—who has never seen the outside world—read, redecorate the rooms, swim laps and keep up appearances, even with no one looking. They've survived the destruction of the civilized world—a crime in which Father played a key role—and have been able to avoid contemplating the damage they've done. And then, a stranger arrives. How can they express their feelings, hidden underground? They sing. What? Oppenheimer (whose films *ACT OF KILLING* and *LOOK OF SILENCE* revolutionized the documentary form) has created a Golden Age musical for an unthinkable era, a time not so different from ours. Modest and extravagant, a miniature and a megalith, *THE END* is a considered masterpiece. —JS (Ireland-Germany-Italy-Sweden-Denmark-UK, 2024, 148m) *In person: Joshua Oppenheimer, Signe Byrge Sørensen, George MacKay, Moses Ingram, Michael Shannon*

L/Sat 5:15PM - S/Mon 1:15PM **Q&A****33 Apocalypse in the Tropics**

In her extraordinary study of Brazilian politics and religion, director Petra Costa reminds us that “apocalypse” means not the end of the world but “unveiling, uncovering what is covered.” She tells a story of the evangelical forces taking over Brazilian politics, with a focus on the charismatic pastor Silas Malafaia, whom she dubs “The Kingmaker.” In 2019, Malafaia helped bring Jair Bolsonaro, the so-called “Trump of the Tropics,” to power. With unprecedented access, Costa introduces the viewer to Dominionism, the belief that religion should take over the “seven mountains” of the contemporary state. Brazil once proudly modeled progressive ideals; now, it's torn by spiritual warfare between the moderate left and a reactionary front led by Evangelical pastors, who have already succeeded in putting one of their number on the Supreme Court. Costa, director of Oscar-nominated *THE EDGE OF DEMOCRACY*, has created a film with undeniable resonances of politics in the U.S. and beyond. —MD (Brazil-U.S.-Denmark, 2024, 110m) *In person: Petra Costa*

S/Sun 5:30PM **Q&A****34 Light Through the Tunnel**

Three short films profile three extraordinary individuals who energize and galvanize their communities. Rashida Jones and Will McCormack's *A SWIM LESSON* is an ode to an everyday hero: Bill Marsh, a swim coach who helps children manage their fears and discover their own power when submerged in an overwhelming unknown (U.S., 2024, 20m). In *THE TURNAROUND* (Kyle Thrash and Ben Proudfoot) devoted Phillies fan Jon McCann shifts the tide of sentiment towards star player Trea Turner—who has been flailing under pressure—by rallying the love and support from the City of Brotherly Love (U.S., 2024, 25m). *ALOK* (U.S., 2024, 19m) is a glimmering portrait, by artist-photographer Alex Hedison, of the non-binary artist, scholar, activist and poet Alok Vaid-Menon whose work fosters connection through compassion, humor and poetry—it's an antidote to the divisive rhetoric that plagues our social climate and a reminder: we are all multitudes. —MF *In person: Rashida Jones, Will McCormack, Bill Marsh, Eliza Marsh, Thea Marsh, Alex Hedison, Kyle Thrash, Ben Proudfoot, Jon McCann*

L/Sat 10PM - C/Mon 9AM **Q&A****35 Separated**

In 2017, the children began to arrive. The oldest were teens, the smallest—infants in diapers—were too young to walk. They were unaccompanied, often with no paperwork. Those who hadn't learned how to say their parents' full names were doomed. Errol Morris' deeply unsettling exposé reveals the machinations behind the Department of Justice's "zero tolerance" program, the Trump administration's tough-on-immigration policy. The plan included separating sons and daughters from their mothers and fathers, with the goal of deterring immigrants from crossing the southern border. Morris weaves his precise, analytical interviews with intensely moving dramatizations. These follow a mother attempting the northern passage with her young son. The most heartbreaking of Morris' films to date, *SEPARATED* is a masterwork of moral clarity and emotional potency that lays bare an ugly fact of humanity: We can be unthinkable cruel, just for cruelty's sake. —JS (U.S., 2024, 93m) *In person: Errol Morris, Jacob Soboroff, Steven Hathaway, Gabriela Cartol*

M/Sat 6:45PM - L/Sun 12PM **Q&A** - G/Mon 3:45PM**36 Memoir of a Snail**

Is it possible to endure an existence of deprivation and loss and yet still love your life? Australian Oscar-winning writer-director Adam Elliot (*MAX AND MARY*) answers this complicated question with charm, graceful wisdom and a flamboyant display of innovative stop-motion animation. Grace (Sarah Snook), an outcast who longs for her lost twin Gilbert (Kodi Smit-McPhee) recounts her lonely saga on the occasion of the death of Pinky (Jackie Weaver), a crusty, cigar-smoking lady adventurer whose tiny acts of kindness are the one bright light in Grace's dark world. Nick Cave and Eric Bana also lend their voices, and Elliot adds a startling and thrilling amount of physical comedy into the flow of the story. *MEMOIR* ingeniously blends Dickensian melodrama with bawdy comedy and an uncanny eye for the physical debris we accumulate in our lives, thus confirming Guillermo del Toro's axiom: Animation IS cinema! —LG (Australia, 2024, 94m) *In person: Adam Elliot*

L/Sat 11:45AM - M/Sun 9AM **Q&A** - S/Mon 4PM**37 All We Imagine as Light**

Made possible by a donation from Jennifer Wilson

Prabha (Kani Kusruti) is a nurse locked in an arranged marriage to a man working overseas whom she barely knows. Anu (Divya Prabha) is her vivacious young roommate having an awkward affair with a Muslim young man. Parvaty (Chhaya Kadam), their older co-worker, is about to be evicted by a greedy developer. Writer-director Payal Kapadia, a former political activist and award-winning nonfiction filmmaker, has crafted a first fiction film of remarkable delicacy and power. She and her cinematographer Ranabir Das make the heat, rain and street crowds of Mumbai so vividly palpable, that you feel it on your skin. Kapadia's heroines face heartbreaking moral and spiritual battles as soon as they walk out of their homes each day; she captures their quiet, gentle dignity with deep wisdom and a visionary camera. The first Indian film in competition at Cannes in 30 years, *ALL WE IMAGINE* won the Grand Jury Prize. —LG (France-India-Netherlands-Luxembourg, 2024, 118m) *In person: Payal Kapadia*

PORDENONE PRESENTS

G/Sun 1PM

38 Hindle Wakes

Made possible by a donation from Sunrise Foundation for Education & the Arts

Pordenone's annual silent film marathon discovered a feminist classic in 2023: British filmmaker Maurice Elvey's vibrant adaptation of Stanley Houghton's 1910 play. Fanny, a rebellious working-class girl unconstrained by her parents' hypocrisy, embarks upon a brief romance with the son of a cotton mill owner. By ending the fling, against the world's wishes, she becomes the hero of one of cinema's earliest "modern-woman-in-the-making" stories. Elvey first brought the story to the big screen in 1918 and liked it so much that he remade it on a far larger scale. The long, memorable ballroom sequence with over 6,000 people—seen from above and in exhilarating point-of-view shots—stands out as what a critic of the time called "a bit of kinematic genius." But then all of the scenes at a real-life seaside resort are blessed by a rare documentary-like freshness. This is a true find: a one-of-a-kind romantic comedy revealing a clash between generations. —PCU (U.K., 1927, 115m) *Featuring live music performed by Donald Sosin*

Guest Director's Selections

I picked these particular movies because, even though I've seen them all many times, I've never seen any of them on a big screen. So I'm really excited about that, whether anybody else wants to see them or not. I hope you do. —Kenneth Lonergan

All films presented by Kenneth Lonergan

S/Sun 8:45AM

39 Barry Lyndon



If I were forced to pick a favorite movie, this would be on the list. There's nothing like it. Barry Lyndon's not a particularly noble character, not especially intelligent or high-minded or heroic. He's born near the bottom of society and he wants to get closer to the top. That's absolutely impossible. Those who occupy the higher ranks conspire with no special effort to batter him back and eventually cast him out. Stanley Kubrick's great period movie is the only historical film I can think of that's truly about history. Kubrick creates a different world with different rules, rhythms, mores and channels for human feeling. It's as complex and specific as our own time, and as human, but definitively not the same. And then there's what Kubrick does with the camera, costumes and production design—all without equal in any period movie anywhere. (U.K.-U.S., 1975, 185m)

M/Mon 9AM

40 Doctor Zhivago



This beautiful epic romantic tragedy is in one sense the inverse of BARRY LYNDON, in that its hero is not a man struggling to change his position, but a man struggling to remain a feeling, caring family man, doctor and poet, against a background which never stops changing—violently changing—over the years just before, during and after the Russian Revolution. The film has two poles: the industrial, military, political cataclysms from the Bolshevik Revolution and its aftermath; and the imperishable beauty of the natural world, art, compassion, a family love and romantic love. The two are continually juxtaposed. Nothing can extinguish the horrors of human affairs or the exquisite miracle of a planet against which they play themselves out. The characters are overwhelmed both by human cruelty, and by the beauty of the world, which can't be extinguished by Lenin and his bloodthirsty army of trained dogmatists. (U.K.-Italy-U.S., 1965, 200m)

M/Sun 3:30PM

41 Grand Hotel



As far as I'm aware, this was the first star-packed movie ever. Greta Garbo, John Barrymore, Lionel Barrymore, Joan Crawford and Wallace Beery, the Grand Hotel in Berlin, 1931 or so. It's the kind of movie that I start out loving because of the charm that period works on me. I love the way they talk and the way they dress. It's beautifully shot and all the actors are superb, even if Garbo is over the top, playing, to be fair, an over-the-top Russian ballerina. But it's a movie that grows and deepens every time I see it. It's a tragedy that is secretly about money. Almost every character in this Depression Era luxury Berlin Hotel is desperate for money—and what they do to earn it, get it, keep it and spend it costs them all more than any of them can afford. If some of the acting seems more artificial than what we're used to, well, French doesn't sound like English, either. They acted with their voices more, and had better diction. But we'd have to be very mulish not to notice how beautiful these actors are once they get going. (U.S., 1932, 112m)

Guest Director's Selections

L/Sat 2:30PM

42 Arch of Triumph



One of the few grown-up movies to come out of Hollywood—ever, I'd have to say. It's the great Charles Boyer's greatest work. Boyer was that rare being, a character actor in a leading man's body. He never played the same character twice. He is loathsome in GASLIGHT, romantically driven to insanity in ALL THIS, AND HEAVEN TOO—and just out of this world as Dr. Ravik in this Lewis Milestone film, the story of illegal immigrants from Hitler's Germany, set on the eve of World War II. Boyer falls in love with Ingrid Bergman. Naturally, this doesn't go too well. In the middle of this unsentimental picture of good and evil under the shadow of fascism—real fascism, not just awful people we don't like—the movie touches on grown-up subjects like suicide and abortion. Exquisitely shot and lit in beautiful, complicated single-source black-and-white lighting, it's also a love story set in a world which, as Louis Calhern's character puts it, should be arrested for murder. (U.S., 1948, 133m)

S/Fri 8PM

43 My Darling Clementine



My first Western. I never liked Westerns until I saw this movie and I've watched a lot of very bad westerns since looking for another one. But this movie seems to me nearly perfect. For the way John Ford frames and lights his black-and-white shots alone, this movie would be a masterpiece. Nobody ever filmed a long barroom like this; nobody ever filmed cowboy hats or cowboys like this; nobody ever combined so much feeling with so much understatement, and nobody else ever made a movie about the Earps and the Clantons that I could stand, anyway. I love it. (U.S., 1946, 97m)

Sources and Acknowledgments

CHARLES, DEAD OR ALIVE

DCP on loan from the Association Alain Tanner, presented in collaboration with Les Films du Camelia-Paris

HINDLE WAKES

35mm print on loan from the collection of the BFI National Archive, with permission from Park Circus.

ARCH OF TRIUMPH

35mm restoration print on loan from the UCLA Film & Television Archive, with permission from Paramount.

MY DARLING CLEMENTINE

DCP courtesy of Criterion Pictures, with permission from Disney.

GRAND HOTEL
BARRY LYNDON
DOCTOR ZHIVAGO
DCPs courtesy of Warner Brothers.

PRINCE OF BROADWAY
DCP courtesy of Janus Films, presented in collaboration with Fusion Entertainment.

BEAUTY AND THE BEAST
DCP courtesy of Janus Films.

AG/Sat 8:30PM

44 Beauty and the Beast



Jean Cocteau reimagines Mme. Leprince de Beaumont's classic story of a woman who wins the heart of a menacing Beast. The film is perhaps the most enchanting example of the artist's singular cinematic alchemy. Cocteau enlisted Josette Day and long-time collaborator/lover Jean Marais in the title roles, brought together the best film technicians in France, and himself designed a feast of surreal imagery: a castle equipped with a self-lighting candelabra, human face wallpaper, magic portals and vivified fixtures, illuminated with chiaroscuro ambience. The unearthly special effects have inspired generations of other filmmakers, from Disney to del Toro. But as luminous and sumptuous as the production design feels, the shoot was austere. In 1946, France was still reeling from the war, supplies were scarce, locations ravaged by the conflict, and Cocteau wrestled with ill health. And so a darker undercurrent infuses his fantasy—the real monster has a human face, and the Beast's pure heart is what endures. —MF (France, 1946, 93m)

AG/Fri 8:30PM

45 Fly



BASE jumping, aka skydiving with a winged "squirrel suit," is one of the most thrilling and dangerous sports in the world. Shaul Schwarz and Christina Clusiau's deeply felt documentary introduces us to a tight-knit community hooked on the unmatched freedom and astounding natural beauty granted by each jump. There are the "mom and pop" veterans, Jimmy and Marta, who celebrate life at every opportunity, couple Espen and recent convert Amber; and the solitary Scotty, who unexpectedly falls in love mid-filming. Every decision, even as slight as a hand move, can cost you your life. Weaving jaw-dropping, adrenaline fueled footage of the aerial thrills with intimate portraits of the couples as they navigate the vast abyss of risks and rewards for the sport they dearly love, Schwarz and Clusiau craft an unforgettably tender journey through the human psyche, examining the intricate contradictions in our deep need for love and connection and to spread our wings. —FA (U.S., 2024, 110m) *In person: Christina Clusiau, Shaul Schwarz, Espen Fadnes, Amber Forte, Julia Botelho Morgan, Scotty Bob Morgan*

28

M/Sun 1PM Q&A

46 Prince of Broadway



"See what I got," Lucky tells everyone who passes by, "Everything you need, I got it all: Coach, Prada, Gucci, Louis Vuitton." A recent arrival from Ghana, Lucky (played by real-life hustler Prince Abu, who inspired the film) has quickly figured out how to make his new life in NYC work, hawking goods on the streets of the Flatiron District and conspiring with his business partner Levon (longtime Baker collaborator Karren Karagulian). But then, a wrinkle: Linda (Kat Sanchez), Lucky's ex, drops off a toddler (Aiden Noesi) who she claims is Lucky's son. Sean Baker's warm, vibrant true-to-the-streets drama, shot in 2008, released in 2010 and then quickly forgotten, has a kinetic energy that comes, in part, through teamwork. The screenplay, by Baker and Darren Dean, was team-written, "realized through improvisation and a collaborative process with all actors," as a credit tells us. Baker's decision to at least in part democratize the filmmaking process has become a hallmark of his impressive career. His Palme d'Or-winning film ANORA plays elsewhere in the Festival. —TFF (U.S., 2008, 100m) *In person: Sean Baker, Samantha Quan, Karren Karagulian*

S/Mon 7PM

47 Charles, Dead or Alive



Alfonso Cuarón returns to Telluride to present the debut feature by the Swiss filmmaker Alain Tanner, a moving and politically attuned story of the owner of a watchmaking company facing a crisis. Charles Dé leads a comfortable, socially conforming life until, on the company's 100th anniversary, he decides to escape the capitalist ethos and his bourgeois existence. Now a drifter, Charles meets Paul and Adeline, a couple living on the outskirts of the city and, together, they form a makeshift family. Made in the wake of May '68, this "small historical epic" (the film's subtitle) captures Tanner's lucid and hope-filled vision of cross-generational world-building. It feels more relevant than ever. One of the proverbs Paul learns by heart offers a starting point: "Forget everything you've learned. Start dreaming." —MF (Switzerland, 1969, 93m) *Presented by Alfonso Cuarón*

Passes

Passholders must wear their passes at all times to all Festival events. Passholders are admitted to the theaters first. Please read the back of your pass for information on what your pass does and does not provide.

TBAs

The Telluride Film Festival schedule has been designed to accommodate all passholders at all programs, but not at all screenings. Programs that do not have sufficient seating at scheduled showings will often be repeated in the TBA slots, making it possible for all passholders to see the programs they wish to see during the course of the Festival. The list of TBAs will be available the night before on the Festival website and mobile app.


Individual Tickets

Open seats remaining in the theaters after passholders have been seated will be sold just before showtime on a first-come, first-served basis for \$40 each, credit card only.

The Late Show

The Late Show Ticket (\$125) provides entry to the final shows on Friday, Saturday, Sunday and Monday at both Chuck Jones' Cinema and the Palm. Tickets may be purchased at either venue's box office. Late Show Ticket holders will be admitted to their shows with general passholders.

Free Shows

This icon  designates a show that is free and open to the public. Passholders are admitted first to indoor shows. The Backlot is always free on a first-come, first-served basis.

Qs

Except for Chuck Jones' Cinema (see below), all theater venues use a system of "Qs" to ensure fairness and uphold the first-come, first-served policy of the Festival. Laminated Qs are distributed at each venue to better control entry and determine as quickly as possible when a show is expected to sell out. Only one Q per passholder present will be issued. Holders of Qs are not guaranteed entry. Qs are distributed ONE HOUR BEFORE SHOWTIME.

Chuck Jones' Cinema

Sponsored by National Geographic Documentary Films

Because of its location in Mountain Village, a 12-minute gondola ride from Telluride, Chuck Jones' Cinema (CJC) uses the Wabbit W reservation, or W2, system for entry as an alternative to the Qs distributed at other venues. The W2 guarantees an unassigned seat for passholders for a specific show at CJC for those who arrive 15 minutes prior to showtime. W2s are available at the ACME booths between 90 and 30 minutes prior to each show:

1. At the Acme Booth located near Brigadoon at the gondola base.
2. At the Acme Booth next to Chuck Jones' Cinema in the Mountain Village plaza.

W2s are distributed to all passholders (Acme's excepted), who are advised to secure one for the show they plan on attending. Any available seats after all passholders have been seated will be sold at \$40 each. Passholders should plan on allowing no less than 30 minutes travel time from the base of the gondola to ensure entry into Chuck Jones' Cinema.

Telluride Film Festival SHOW App

Powered by CRITERION

The Telluride Film Festival SHOW app has full program listings, panel information, TBAs, live Q updates and festivities at your fingertips. With features like SHOWSeats, Goodie Bag, and push notifications, this is an invaluable tool to enhance your Festival experience. Visit telluridefilmfestival.org for download details.

Festival Box Office

Located in Gondola Plaza directly across from Brigadoon Hospitality Center

Hours: Wed 12PM-5PM; Thurs 10AM-4:30PM & 6PM-10PM;

Fri 9AM-9PM; Sat 9AM-3PM; Sun 9AM-3PM; Mon 9AM-12PM

Stop by for all pass-related questions.

Brigadoon Hospitality Center

Brigadoon Plaza (next to the gondola station)

Hours: Thurs 10AM-5PM; Fri 10AM-6PM; Sat 9AM-5PM;

Sun 9AM-5PM; Mon 9AM-5PM

Our magical meeting place appears out of Telluride's mist each Festival eve. At the end of the weekend, it disappears for another year. Visit while you can!

This one-stop Festival headquarters includes:

- **Information Desk:** where you'll find Festival programs, pass lanyards, copies of *The Film Watch*, and goodies provided by the Festival's sponsors. Film Festival staff members can answer all of your Festival-related questions.

- **Digital Lounge:** Enjoy free access to the Internet, check live theater "Q" ticket info, and access the Festival schedule.

Powered by Spectrum with additional support from DELL

- **SHOWShop:** the place to purchase Festival garb, posters and logo wear, along with a variety of treasures from Telluride Film Festivals past.

Abel Gance Open Air Cinema

Sponsored by Ralph and Ricky Lauren

The intersection of Colorado Avenue and Oak Street (SW corner)

Telluride's central location is a convenient place to rendezvous. It's also the venue for the evening outdoor screenings and the Saturday and Sunday Noon Seminars. See page 43 for Seminar details.













County Courthouse




















The intersection of Colorado Avenue (the main street) and Oak Street (NW corner)

The historic San Miguel County Courthouse hosts the Conversations series. See page 43 for details.

The Rules

- All Festival Passes are absolutely non-transferable.
- The saving of seats or places in line is not permitted. There is no seating after the performance begins. The theaters will be cleared after each performance.
- The use of cell phones, electronic recording or communication devices is not permitted in the theaters.
- Consider choosing a program that you can't experience anywhere else—a silent film with live accompaniment, a Guest Director selection or a new film from somewhere unexpected.

8	Palm (P) [650 seats]	Galaxy (G) [500 seats]	Werner Herzog Theatre (H) [650 seats]	Chuck Jones' Cinema (C) [500 seats]	Sheridan Opera House (S) [230 seats]	Masons Hall Cinema (M) [150 seats]	Le Pierre (L) [140 seats]	Backlot (B) [65 seats]	Elks Park (AG) & Elsewhere	8
9										9
10								 A A Sudden Glimpse to Deeper Things		10
11				 16 Social Studies (includes intermission)				 H Nobu		11
N										N
1										1
2										2
3								 B ¡Casa Bonita Mi Amor!		3
4				Q & A				 E Her Name Was Moviola		4
5									 a Opening Night Feed on Colorado Avenue	5
6	7 A Tribute to Jacques Audiard with Emilia Pérez	19 Anora	5 Conclave	11 Better Man	 50 Great Expectations Q & A	21 No Other Land				6
7										7
8					 43 My Darling Clementine	26 Blink				8
9										9
10	18 Piece by Piece	17 The Friend	3 Nickel Boys	12 Don't Let's Go to the Dogs Tonight	 4 Carville: Winning Is Everything, Stupid	 28 Jean Cocteau	27 The Seed of the Sacred Fig	 D The Easy Kind	 45 Fly	10
11										11
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1										1

	Palm (P) [650 seats]	Galaxy (G) [500 seats]	Werner Herzog Theatre (H) [650 seats]	Chuck Jones' Cinema (C) [500 seats]	Sheridan Opera House (S) [230 seats]	Masons Hall Cinema (M) [150 seats]	Le Pierre (L) [140 seats]	Backlot (B) [65 seats]	Elks Park (AG) & Elsewhere			
8												
9			18 Piece by Piece	7 A Tribute to Jacques Audiard with Emilia Pérez	27 The Seed of the Sacred Fig		22 The White House Effect		48 Student Prints		F The Hexagonal Hive and a Mouse in a Maze	
10	2 The Piano Lesson	31 Bird	Q & A					Q & A				NICKEL BOYS Conversation
11		Q & A									G Made in England: The Films of Powell and Pressburger	
N					Q & A							a Saturday Seminar
1	13 Zurawski v Texas	3 Nickel Boys	20 Will & Harper	TBA		10 Leonardo da Vinci (includes intermission)			37 All We Imagine as Light		J The Swallow	
2							14 Misericordia		42 Arch of Triumph			e Music! Conversation
3	Q & A		Q & A									
4	5 Conclave		32 The End	15 Maria	25 September 5			29 In Waves and War		E Her Name Was Moviola		f ZURAWSKI V TEXAS Conversation
5					Q & A				33 Apocalypse in the Tropics			
6	Q & A					1 A Tribute to Saoirse Ronan with The Outrun				H Nobu		
7		Q & A					36 Memoir of a Snail			Q & A		Elizabeth Cook Performance
8	8 Saturday Night	12 Don't Let's Go to the Dogs Tonight	30 Martha	26 Blink				23 One to One: John & Yoko		A A Sudden Glimpse to Deeper Things		44 Beauty and the Beast
9		Q & A										
10	19 Anora	TBA	11 Better Man	17 The Friend		49 Calling Cards	24 Santosh		35 Separated			
11					Q & A							
12												
1												

Schedule

Sunday, September 1

51 | Show d | Talking Heads
☆ | Festivity Ⓢ | Free Show

Q & A | Discussion follows screening
TBA | To Be Announced

Schedule

Sunday, September 1

Palm (P) [650 seats]	Galaxy (G) [500 seats]	Werner Herzog Theatre (H) [650 seats]	Chuck Jones' Cinema (C) [500 seats]	Sheridan Opera House (S) [230 seats]	Masons Hall Cinema (M) [150 seats]	Le Pierre (L) [140 seats]	Backlot (B) [65 seats]	Elks Park (AG) & Elsewhere
3 Nickel Boys Q & A	5 Conclave	19 Anora Q & A	1 A Tribute to Saoirse Ronan with The Outrun	39 Barry Lyndon	37 All We Imagine as Light Q & A	21 No Other Land Q & A	G Made in England: The Films of Powell and Pressburger	g Cutting Up Conversation
25 September 5 Q & A	38 Pordenone Presents: Hindle Wakes	7a Emilia Pérez Q & A	TBA	24 Santosh Q & A	46 Prince of Broadway Q & A	36 Memoir of a Snail Q & A	F The Hexagonal Hive and a Mouse in a Maze Q & A	b Sunday Seminar Poster Signing
17 The Friend Q & A	11 Better Man Q & A	2 The Piano Lesson Q & A	20 Will & Harper	28 Jean Cocteau Q & A	41 Grand Hotel	14 Misericordia + Special Medallion Presentation Q & A	B ¡Casa Bonita Mi Amor! Q & A	h Ethics of Documentary Conversation
30 Martha Q & A	1a The Outrun	6 Disclaimer Episodes 1-4	8 Saturday Night Q & A	34 Light Through the Tunnel Q & A	27 The Seed of the Sacred Fig	22 The White House Effect Q & A	D The Easy Kind Q & A	i Casa Bonita Conversation
31 Bird	15 Maria		32 The End	9 A Tribute to Thelma Schoonmaker	23 One to One: John & Yoko Q & A	4 Carville: Winning Is Everything, Stupid Q & A	I Riefenstahl	B ¡Casa Bonita Mi Amor!
					G Made in England: The Films of Powell and Pressburger	13 Zurawski v Texas	C Chain Reactions	

Schedule

Monday, September 2

51 | Show d | Talking Heads
☆ | Festivity S | Free Show

Q & A | Discussion follows screening
TBA | To Be Announced

Schedule

Monday, September 2

8	Palm (P) [650 seats]	Galaxy (G) [500 seats]	Werner Herzog Theatre (H) [650 seats]	Chuck Jones' Cinema (C) [500 seats]	Sheridan Opera House (S) [230 seats]	Masons Hall Cinema (M) [150 seats]	Le Pierre (L) [140 seats]	Backlot (B) [65 seats]	Elks Park (AG) & Elsewhere	8
9	15 Maria	8 Saturday Night	6 Disclaimer Episodes 5-7	35 Separated	29 In Waves and War	40 Doctor Zhivago	24 Santosh	C Chain Reactions		9
10										10
11	Q & A		Q & A	Q & A	Q & A			Q & A		11
N	Labor Day Picnic								C Monday Seminar	N
1			25 September 5	5 Conclave	33 Apocalypse in the Tropics	16 Social Studies (includes intermission)	TBA	I Riefenstahl		1
2	12 Don't Let's Go to the Dogs Tonight	TBA						Q & A		2
3					Q & A					3
4		36 Memoir of a Snail	32 The End	2 The Piano Lesson	37 All We Imagine as Light			TBA		4
5	TBA						14 Misericordia			5
6										6
7	TBA		TBA	3 Nickel Boys	47 Charles, Dead or Alive	TBA	TBA			7
8										8
9								17 The Friend		9
10										10
11										11
12										12
1										1

Behind-the-scenes movies and portraits of artists, musicians and filmmakers. Located at Telluride's Wilkinson Library. All screenings are free and open to the public on a first-come, first-served basis.

B/Fri 10AM - B/Sat 8:30PM

A A Sudden Glimpse to Deeper Things



Mark Cousins, who delights and illuminates us with documentaries about the history of movies, has made an inspired essay film about a British woman artist. Cousins, using narration from Tilda Swinton, takes us from the early years of Wilhelmina Barns-Graham, a Scottish-born, strikingly beautiful young woman, whose father

forbade her to become an artist. She persisted nevertheless. A visionary if under-appreciated painter who, as a woman, was outside the British art system, she spent most of her time in St. Ives, Cornwall, a self-described lone wolf, rather like Agnes Martin or Georgia O'Keeffe. She created an abstract style of exuberant pigmentation, following a mathematical, almost Kabbalistic approach to color. Cousins offers a deep read of the painter's artworks, supplementing them with gorgeous landscapes that inspired her. -LG (U.K., 2024, 90m)

B/Fri 2:30PM - B/Sun 1:45PM Q&A - AG/Sun 8:30PM

B Casa Bonita Mi Amor!



South Park and The Book of Mormon creators Trey Parker and Matt Stone have fond childhood memories of visiting Casa Bonita, a mythical Mexican-themed Lakewood, Colorado restaurant. The place featured actors playing pirates, sheriffs and wearing gorilla suits, cliff divers splashing into pools and dark caves for kids to

explore. After decades of negligence, the battered but beloved restaurant was foreclosed during COVID. Compelled by their love for the establishment and locals' desire to see it reopened, Parker and Stone acquired the space to return it to its glory days. But in Arthur Bradford's crowd-pleasing documentary, which breezily tracks Parker and Stone's tireless personal journey to refurbish the restaurant, once they peel back the veneer of nostalgia, what started out as a dream becomes a kitchen nightmare. -RD (U.S., 2024, 88m) In person: Arthur Bradford, Trey Parker, Matt Stone

B/Sun 9PM - B/Mon 9AM Q&A

C Chain Reactions

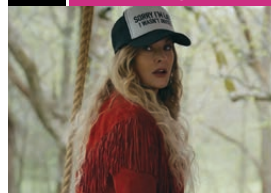


Tobe Hooper's horror classic THE CHAIN SAW MASSACRE is turning 50, and director Alexandre O. Philippe (LYNCH/OZ and MEMORY: THE ORIGINS OF ALIEN) has crafted a comprehensive yet approachable cine-essay celebrating its overwhelming legacy. Told in five chapters, Philippe's documentary features five fans: comedian Patton Oswalt, genre

directors Takashi Miike and Karyn Kusama, Australian film critic Alexandra Heller-Nicholas, and author Stephen King—to discuss the kind of personal ties unlikely to make it in a DVD booklet. Philippe's prior films explored David Lynch, STAR WARS, ALIEN, and he's less interested in the nuts and bolts of the making of these cult masterpieces. Instead, he's intrigued by each film's emotional, psychological, and artistic hold on its viewers. For the lively CHAIN SAW, that means celebrating one of the most authentically terrifying works cinema has yet conjured. -RD (U.S., 2024, 102m) In person: Alexandre O. Philippe

B/Fri 8:15PM - B/Sun 4:15PM Q&A

D The Easy Kind

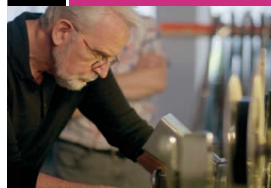


Katy Chevigny's hybrid documentary is an immersive observational film about Elizabeth Cook—a country music singer with a voice like sweet tea on a Sunday afternoon. But there's more to it than meets the eye here, and plenty of questions and surprises. Cook has flirted with fame, having had her

"moment" come and go more than a few times. She's comfortable with herself as an almost-big music star and a gracefully aging musician in an industry obsessed with youth. Chevigny's fluid camerawork and inventive storytelling creates an easy intimacy as she follows Cook's career, creative highs and personal lows, and we marvel as she fearlessly navigates the scene in the country music mecca of Nashville. There is some drama: is Letterman really doing her podcast? Is another big opportunity about to surface? And what's with that hunky young handyman? -DW (U.S., 2024, 94m) In person: Katy Chevigny, Elizabeth Cook, Melissa Jackson, Catherine Curtin, Barron Boedecker

B/Fri 4:30PM - B/Sat 3:45PM Q&A

E Her Name Was Moviola



No one is better able to elucidate film editing, that indispensable yet abstruse art, than the great Walter Murch (APOCALYPSE NOW, THE ENGLISH PATIENT), the acknowledged master of the form. In this documentary, directed by Howard Berry, Murch takes us through recutting a scene from Mike Leigh's MR. TURNER

(2014) by using the exquisite machinery of the Moviola and the Steenbeck, famed editing equipment that, not so long ago, was made obsolete by digital editing. What begins as a geeky adventure turns into a lovely ode to an artisanal craft, as the 79-year-old Murch rediscovers his muscle memory amid reams of film clips. Editing the old way turns out to be incredibly physical labor, arduous yet fun. At the same time, we get to see the way Murch makes his decisions, with a masterly combination of precision, cinematic tact and intuition. -PL (U.K., 2024, 70m) In person: Howard Berry, Walter Murch

B/Sat 9AM - B/Sun 11:30AM Q&A

F The Hexagonal Hive and a Mouse in a Maze



Directors Tilda Swinton and Bartek Dziadosz's documentary asks an essential question: how will humans harness technology and nature to learn in the years to come? Swinton and Dziadosz travel through the cultures of several regions—the U.K., Bangladesh, West Africa and North America—to interview

scientists, educators, intellectuals, and students to observe their learning practices. But this is no by-the-books documentary; their ambitious narrative bends time, imagining a future in 2042 to search for the bounds and limits of artificial intelligence as a teaching tool. Swinton and Dziadosz's film is a fractal, sensorial experience with a creative form, evocative score and overwhelming vision. Miraculously, they manage the trick of connecting the art of basket weaving to ALICE IN WONDERLAND to the shape of beehives to the evolving understanding of the human mind. -RD (U.K., 2024, 93m) In person: Bartek Dziadosz

B/Sat 11:15AM - B/Sun 9AM - M/Sun 9:30PM

G Made in England: The Films of Powell and Pressburger



In this superb tribute to the magnificent films of Michael Powell and Emeric Pressburger, directed by David Hinton, Martin Scorsese takes us through the arc of this unique collaboration while showing how his own films were influenced by them. At once a brilliant work of formal analysis and a warm personal essay film, it

offers a cornucopia of clips from the Powell-Pressburger masterworks (THE LIFE AND DEATH OF COLONEL BLIMP, A MATTER OF LIFE AND DEATH, THE RED SHOES, THE TALES OF HOFFMANN, BLACK NARCISSUS), as well as their failures. Scorsese unwraps their expressionistic, experimental boldness, their underlying sympathy for the spiritual and magical, their vivid use of color and surrealism, their insistent, uncompromising independence ... and their love. -PL (U.K., 2024, 131m) *In person: Thelma Schoonmaker*

B/Fri 12PM - B/Sat 5:45PM Q&A

H Nobu



High-quality ingredients, simple and fresh. Those are the pillars of Nobu Matsuhisa, the celebrated chef of the Nobu restaurants, which are globally renowned for their distinct blend of Peruvian and Japanese flavors. Wolfgang Puck calls Matsuhisa "the Picasso in the kitchen," and director Matt Tyrnauer (VALENTINO: THE

LAST EMPEROR) shows us why. His documentary buzzes with Matsuhisa's warmth, his authentic love for food and his curiosity for the world and its diverse cultures. Matsuhisa recounts his humble beginnings in the Japanese countryside, his training in small sushi shops in Tokyo, and his epiphany on the shores of Lima, Peru, where he was inspired to create something new. This is restaurant life as a love story—just watch Matsuhisa create a deceptively simple dish of sashimi and cilantro, plot new moves with his longtime business partner Robert De Niro and manage his impressive empire—and you'll feel it. -TFF (U.S., 2024, 109m) *In person: Matt Tyrnauer, Nobu Matsuhisa*

B/Sun 6:45PM - B/Mon 1PM Q&A

I Riefenstahl



The indomitable Leni Riefenstahl's innovative film techniques, undeniable artistry as an actress, filmmaker and photographer, and expansive career—she lived to be 101—are darkened by a shadowy question: How complicit was she in Adolf Hitler and Joseph Goebbels' propaganda machine? Andres Veiel's

enthraling documentary pieces together archival footage, interviews, photographs, letters and outtakes from television appearances and documentary films, to track the shapeshifting narrative of one of cinema's most controversial figures. Riefenstahl claimed to have no knowledge of the horrors of the Nazi regime, and Veiel uses evidence from her own archive to test her slippery narrative. With unprecedented access to her estate—more than 700 boxes of materials, elegantly displayed in the film's opening sequence—Veiel reveals Riefenstahl's most ambitious project: editing and crafting her own legacy for posterity. -MF (Germany, 2024, 116m) *In person: Andres Veiel*

B/Fri 6:15PM Q&A - B/Sat 2PM

J The Swallow



In a small house, on the Irish coast, a woman writes a letter to an unknown correspondent. She ponders the evanescence of memory and art. Her home brims with traces of life—faded photographs, scattered artworks, some unfinished. All is shrouded by the constant murmur of the sea: that vast canvas of

everything that was and will be. Tadhg O'Sullivan (TO THE MOON), best known for his work in documentary, crafts a delicate fiction film, composed with painterly precision and inspired by lost and destroyed artworks—the things we treasure, and those we overlook. Starring Academy Award-winner Brenda Fricker in the only (human) speaking role, the film is a haunting meditation on the human yearning for beauty and connection. -MF (Ireland, 2024, 71m) *In person: Tadhg O'Sullivan*

Talking Heads

Noon Seminars

Festival guests gather to discuss cinema, art and life. Moderated by Annette Insdorf. *Saturday and Sunday panels are free and open to the public; Monday panel is open to all Festival passholders. Participants and topics will be announced the prior evening.*

- a **Saturday Seminar** Noon, Abel Gance Open Air Cinema
- b **Sunday Seminar** Noon, Abel Gance Open Air Cinema
- c **Monday Seminar** Noon, Town Park

Conversations

Sponsored by Indian Paintbrush

County Courthouse, Colorado Ave., unless otherwise noted

Join an intimate dialogue about the movies and whatever else is on the minds of the Festival's guests.

- d **NICKEL BOYS**
Abel Gance Outdoor Cinema
Saturday 10AM
- e **Music!**
Abel Gance Outdoor Cinema
Saturday 2PM
- f **ZURAWSKI V TEXAS**
Abel Gance Outdoor Cinema
Saturday 4PM
- g **Cutting Up**
Sunday 10AM
- h **Ethics of Documentary**
Abel Gance Outdoor Cinema
Sunday 2PM
- i **Casa Bonita**
Abel Gance Outdoor Cinema
Sunday 4PM



Filmmakers of Tomorrow

Sponsored by WBD Access

L/Sat 9AM Q&A

48 Student Prints

Now in its 31st year, this remarkable program celebrates the best in student-produced work from around the globe. *Curated and introduced by Gregory Nava, followed by a Q&A with the filmmakers.*



DRAGFOX

(d. Lisa Ott, U.K., 2024, 8m, The National Film & Television School) "What if they won't listen to who I am inside?"



THE TRUCK*

(d. Elizabeth Rao, U.S., 2024, 13m, NYU) A teenage couple tries to buy the morning-after pill in a post-Roe America.



SON

(d. Saman Hosseinpour, Iran, 2024, 18m, Sepehr Art University of Isfahan) In a remote Kurdish village, a daughter seeks to reconcile with a mother searching for her son.



WHEN BIG PEOPLE LIE*

(d. Gianfranco Fernández-Ruiz, U.S., 2024, 14m, American Film Institute) The riptide of adult choices drags young Elvis out to sea.



ENTRE LE FEU ET LE CLAIR DE LUNE*

(d. Dominic Yarbe, U.S., 2024, 18m, Stanford University) A father recounts. A village reenacts. A daughter documents.



NEITHER DONKEY NOR HORSE*

(d. Robin Wang, U.S., 2024, 28m, USC School of Cinematic Arts) Amidst the devastation of the 1910 Manchurian Plague, a doctor makes a historic discovery.

Total run time: 99m *denotes filmmaker in person

S/Sat 9:30PM Q&A

49 Calling Cards

A reminder that the most innovative and resonant work in cinema can be found in the short form. *Curated by Barry Jenkins. Followed by a Q&A with the filmmakers.*



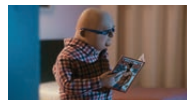
FATHER'S LETTERS

(d. Alexey Evstigneev, France-Russia, 2023, 12m) Thoughts and seedlings from the Gulag.



WATER HAZARD

(d. Alexander David, France, 2024, 23m) To be the image of your own imagination.



BEAUTIFUL MEN

(d. Nicolas Keppens, Belgium, 2023, 19m) Rogaine: Use it or lose it.



LICK A WOUND

(d. Nathan Ghali, France, 2024, 25m) Man's best friend shall inherit the earth.



A MOVE*

(d. Elahe Esmaili, Iran-U.K., 2024, 27m) Woman, Life, Freedom: A Portrait.

Total run time: 106m *denotes filmmaker in person

Filmmakers of Tomorrow

S/Fri 5:15PM Q&A

50 Great Expectations

Set out for an unknown world: A monochromatic double feature curated by Barry Jenkins. *Followed by a Q&A with the filmmakers.*



DEUX PERSONNES ÉCHANGEANT DE LA SALIVE (TWO PEOPLE EXCHANGING SALIVA)*

(d. Alexandre Singh & Natalie Musteata, France, 2024, 35m) In a farcical world where kissing is punishable by death, a personal shopper threatens the status quo.



JIMMY*

(d. Yashaddai Owens, U.S.-France, 2024, 67m) In the 16mm tradition of early Isaac Julien and Gus Van Sant, Yashaddai Owens' experimental novella features a young James Baldwin and his expatriation to Europe in the Autumn of 1948.

Total run time: 102m *denotes filmmaker in person

Student Programs

Sponsored by Six Senses Telluride

Student Symposium

Made possible in part by a grant from the Golden Globe Foundation

This program provides 50 graduate and undergraduate students with a weekend-long immersion in cinema. Participants watch and discuss movies with Festival guests and Symposium faculty.

City Lights Project

This program builds on the success of the Student Symposium, expanding the personal and professional horizons of 18 high school students and six teachers from four schools. City Lights participants experience the Festival through screenings and intensive discussions with Telluride's special guests.

FilmLAB

In partnership with the *American Film Institute*, exceptional AFI Fellows learn from world-class filmmakers in a masterclass setting and enjoy a special "filmmaker" experience of the festival.

FilmSCHOLAR

Created in conjunction with the University of Wisconsin, this program was designed to encourage a new generation of film writers. Young film scholars and aspiring critics participate in a weekend-long immersion in cinema and have the opportunity to learn from some of the finest voices in the field.





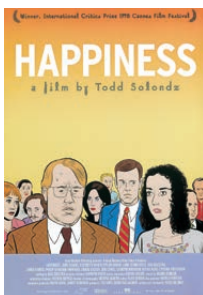
★ Opening Night Feed

Sponsored by National Geographic Documentary Films

Colorado Avenue/Friday 5PM–6:30PM

Help launch our return to the Festival with an unforgettable buffet. Dine on the most beautiful main street in the West, connect with new and old friends, meet filmmakers and special guests, fill up on delicacies and start planning a weekend filled with cinematic delights.

For all passholders except Acme and Cinephile



★ THE SHOW POSTER GALLERY, curated by MUBI and Posteritati

Sheridan Opera House Gallery/Friday-Monday 10AM–6PM

Discover a stunning collection of curated posters from Telluride Film Festival's past. Each work on display has been carefully hand-picked to showcase the captivating art of poster design, and represent the rich history of the films that played at the Festival over the last 50 years.

Visit the Audi Drive Experience in Mountain Village, Sunset Plaza

Friday-Monday 9AM–5PM

Experience the next progressive step in premium mobility without sacrificing performance. The Audi e-tron lineup not only elevates your drive—it electrifies it. Get behind the wheel of an Audi Q8 e-tron or RS e-tron GT and enjoy a scenic drive through Mountain Village.



★ Elizabeth Cook: A Solo Performance

Abel Gance Open Air Cinema/Saturday 7PM

A star of the Nashville alt-country scene, and a familiar face for fans of the Grand Ole Opry (where she has made 400+ appearances), Elizabeth Cook (the subject of THE EASY KIND) has been described by *The New York Times* as “a sharp and surprising country singer ... an idiosyncratic traditionalist.”

Poster signing

Brigadoon/Sun 1PM

Luke Dorman returns to Telluride with a celebration of regeneration—a great energy to immerse ourselves in this year. Purchase one and he'll sign it and turn it into a collectible!



★ Labor Day Picnic

Town Park/Monday 11AM–1PM

Join us at the world's loveliest picnic area: Telluride's Town Park. Your hearty meal and a bowl of ice cream will be followed by another treat: the weekend's final seminar!

For all passholders



The Nugget Project

Construction begins!

Give now to complete the SHOW's \$25m capital campaign. We are almost there.

The Nugget Building & Theater, a historic Telluride landmark, will become an even greater benefit to the community as a vibrant, year-round home for film education, cultivating future film lovers, nurturing great film artists, and film itself.

We are grateful to so many of you who have already contributed to the most important campaign that the Telluride Film Festival has ever undertaken.

As we break ground in 2024, we humbly request support from you, our TFF family, to take us to the ribbon cutting!

To make a tax deductible contribution, please contact:

Erika Moss | 970.708.4009 | erika@telluridefilmfestival.org

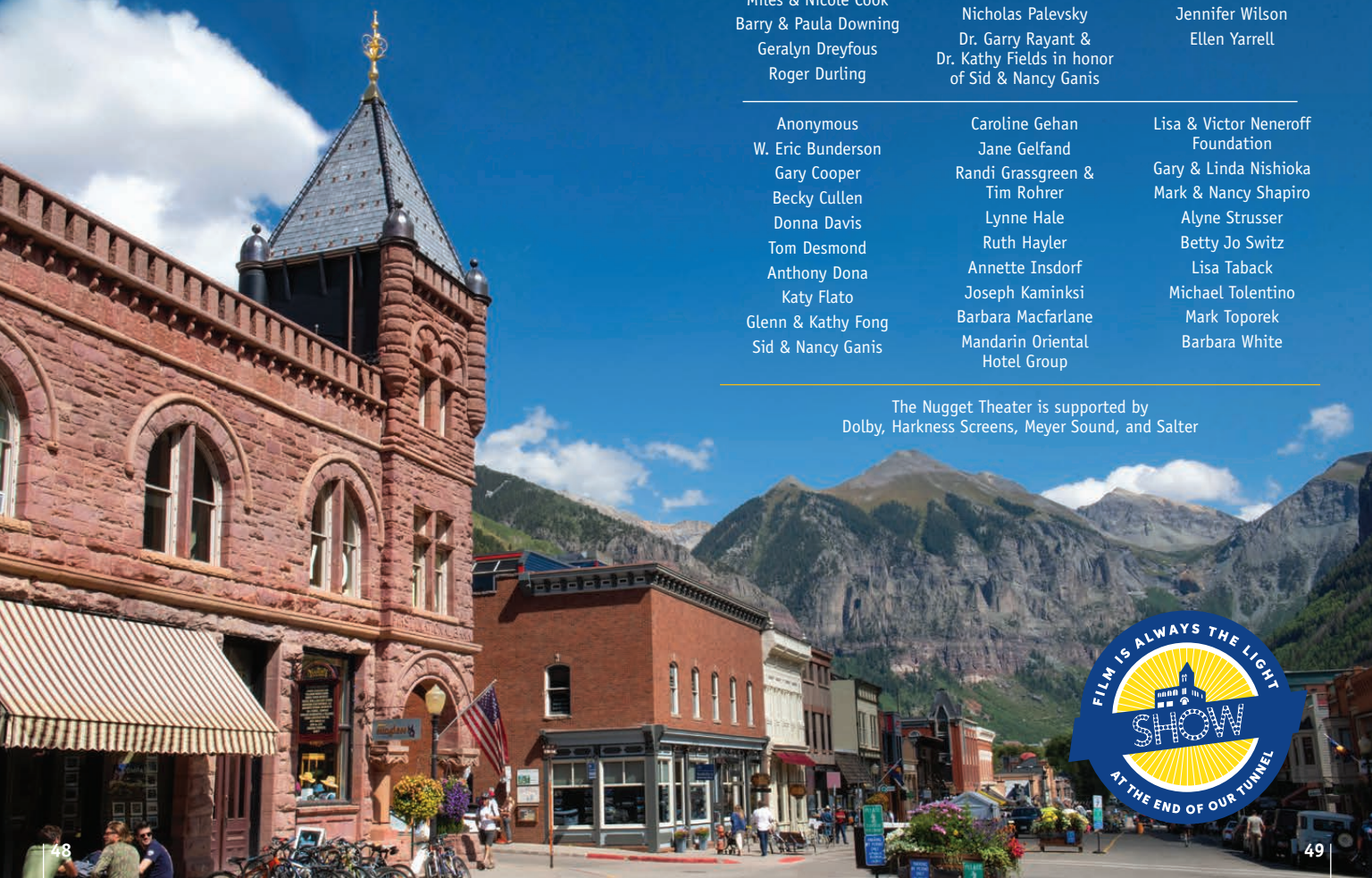
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Devo Manager: Claire Sebahar **Shipping/Room Set Up Chief:** Chrissy Bodmer **Sponsorship/Brigadoon Chief:** Molly Galetto **Shipping Staff:** Janina Ciezadlo, Barclay Daranyi, Joel Kaufman, **Devo Assistant:** Sarah Bloch **Photographer:** Suchitra Baker **Show Welcome Advance Team:** Nancy Craft, Kathy Kay, David Kuntz, Sue Lincoln, Gloria Miller, Debra Nunn, Deb Robertson, Ben Verboom, Lindsey Walker, Emma Walker-Silverman **Shipping Angel:** George Christensen

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Student Symposium Coordinator: Austin Sipes **City Lights Project Coordinator:** Zoe Ward **Symposium Faculty:** Aaron Greer, Howie Movshovitz, Kate Rennebohm **City Lights Faculty:** Todd Madison, Ellie Moran **Student Services Manager:** Rob Rex **Education Services:** Grant Conversano, Graydon Hanson, Hannah Myers, Brian Tran **Local City Lights Teacher:** Ailish McDonald **Music Artist Relations + Education Programs Support:** Rob Miller

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Events Coordinator: Becca Kelly **Assistant Events Manager:** Alyssa Kehriotis **Inventory Coordinator:** Meghan Hyatt **Assistant to Inventory Coordinator:** Krista Krol **Sponsorship Coordinator and Bar Manager:** Jack Albertson **Floral Coordinator:** Emily Ballou **Dresser Coordinator & Floral Assistant:** Kate Remick **Event Schlep:** Meghan Hyatt **Events Team:** Michael Bloom, Sadie Buerker, Shawn Burke, Camilla Choa, Christine Clark, Brian Clement, Jim Coddington III, Kelly Corn, Nathan Crabb, Chelsea Davis, Jennifer Dempsey, Brad Donaldson, Ellen Esrick, Joshua Estada, Rube Felicelli, Abby Gamache, Steve Green, Sarah May Guenther, Frank Hensen, Ruth Hensen, Ed Hoffman, Kelsey Huffer, Hawkeye Johnson, Maya Lu, Cat McLeod, Graham Marshall, Holly McCarthy, Michelle Moriarty, MaryBeth O'Connor, Lauren O'Hare, Paola Piaggio, Weston Rakestraw, Peg Reagan, Nellie Rettig, Danielle Sky, Claire Stockard, Lily Weisberg, Shirley Wicevich, Austin Wood, Katherine Young, Emma Ziobrzynski

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Manager: Amy Levek **Assistant Managers:** John Irvin, Andrew Lewis **Information Specialists:** Bob Beer, Rio Coyotl, Cath Jett, David Koitz, Gretchen Koitz, John Lynch

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Assistant Manager: Kate Clark **Hosts:** Matthew Clark, Gus Gusciora, Charlotte Hacke, Marielle Huey, Didi Johnson, Kristin Kwasniewski, Kristen Redd, Jameson Ritter, Marc Schauer, Scott Upshur

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Manager: Lois Zozobrado **Manager Emeritus:** Jim Eckardt **SHOWshop Assistant:** Yvette Whitley **SHOWshop Team:** Barbara Bynum, Stephen Coggnetta, Cole Harvey, Caleb Holt, Noah Grace Johnson, Crystal Ma, Katherine Manweiler, John Nguyen, Hannah Tran

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Production Facilitator: Samuel Seebree **Concessions Set-up:** Caleb Knopp, William Sullivan **Rigging Coordinator:** Ian Mason **Rigging Manager:** Alison Hughes **Storage & Retrieval Dispatcher:** Maya Altarac **Carpenters:** Jaime Kroll, Tellef Hervold, Bill Lyons **Designer & Prop Maker:** Amy Schilling, Hannah Zahr **Electrician:** Phil "Sparks" Hayden **Graphics Design Team:** Heather Baltzey, Mary Owen, Takara Tatum **IT Assistants:** Alisabeth McQueen, Erin Scott **Lighting Tech:** Becca Beaulieu, Brett Melican, Robin Nettles, Oscar Stoltz **Riggers:** Christopher Carrizalez, William Cook, Wanasha Frank, David Santiago, Brendan Sheehan, Rhett Snyder, Kyle Wavra **ClubLot:** Jacob Mercado **Artist:** Bruce Hooper **Production Apprentices (Vespucci Dogs):** Kate Burney, Autumn Chapman, Grubby Cole, Orion Eshel, Staunton (Hank) Golding, Lukas Gordon, Teresa Massaro, Henry Mulligan, Abigail Okarski, Alec Rosen, Alan Schiller, Akhil Singh, Morgan Smith, Jen Stoughton **Chief Schlep:** Levi Lokey **Schlep Crew:** Jackson Gray, Jon Herreos, Megan Hyatt, Chris Knight, Brad Lackey, Daquan "DJ" McCain, Anna Seebree, Dave Smith, Walker Smith, Adin Sterling and Ted Watkinson **TSIB Assistant:** Valerie Child **Cookie Mom:** Alexa Child **Cookie Boy:** ? **Phantom:** Marcello Vespucci

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CHUCK JONES' CINEMA

Manager: Eric Bialas **Assistants:** Penny Bergman, Bailey Magrann-Wells, Jenna Rice, Jason Zavaleta **Ringmaster:** Landon Zakheim **Chuck Jones' Cinema Team:** Marcia Brockman, Lawson Brown, Coleman Burke, Natalie Camou, Michael Casey, David Cook, Olivia Crowell, Carol Dix, Lisa Eaton, Maxwell Fly-Goldstein, Starr Jiang, Maria Johnson, Robert Johnson, Larry Lamblet, Maximilian Langen, Theo Matza, Alex Powell, Clarice Reiner, Juan Pablo Rivera Garza, Connor Smook, Frances Swenson, Douglas Tooley **Concessions Manager:** Mercury Roberts and Dana McMahon **Assistant Manager:** Marilyn Evans, **Concessions Team:** Peter Coleman, Michael Carr, Luca Zampini Davies, Joanne Fatur, Tess Arbogast, Ashley Fatur, Suzanne Scaro, Brenda Janson, Adelyn Jones, Will Jones, Jill Stockard

GALAXY

Manager: Ron Borrego **Assistants:** Julie Chalhoub, Jack Dumont, David Wilcox **Ringmaster:** Ashley Boling **Galaxy Team:** Pattie Adler, Brenda Berliner, Joanna Blieden, Joanna Devane, Dan Egbert, Leah Feingold, Catherine Gockley, Keith Hill, Nikhilesh Kumar, Cate Latessa, Shuquian Lyu, Isobel McCrum, Maya McKinney, Noah Morse, Catherine O'Rourke, Daniel Osofsky, Robert Roth, Ryan Sternlicht, Ann Marie Swan, Jacob Taylor, Jeff Thomas **Concessions Inside Manager:** Waydell Walker **Concessions Inside Assistant Managers:** Ron Dryden, Antoine Matondo **Concessions Inside Team:** Ethan Hale, Tori Hale, Maya Holocher, Serena Mendoza, Lisa Schaffer, Mya Holocher, Irwin Witzel **Concessions Outside Manager:** John Finegan **Concessions Outside Assistant Managers:** Luke Austin, Shannon Spangler **Concessions Outside Team:** Devon Austin, Patrick Ellis, Laor Kongcharoen-McCandless, Jenifer Lesan, Rick Lesan, Rachel Lesan, John O'Malley, Joy O'Malley, Kaitlin O'Malley, Jackie Smook, McKensie Wahl

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Manager: Bill Thorness **Assistants:** AJ Fox, Claire Garrison, Jordan Hobbs, Patricia Pringle **Ringmaster:** Doug Mobley **Masons Team:** Connie Fisher, Allyn Hart, Jennifer LaRue, Jerry Oyama, Patrick Pringle, Susie Thorness

PALM

Manager: Mark Rollins **Assistants:** Jenn Durrett, Krista Eulberg, Tim Frush, Alex Perez, **Ringmaster:** Leyla Steele **Palm Team:** Kirt Bozeman, Karla Brown, Josh Burns, Michael Chopra, Lucia Cutler, Joseph Czajka, Kate Dockham, Daniel Espinoza, Janice Finder, Daniel Fyffe, Briana Goldberg Tau Jin, Raya Kessel, Aislinn Kincaid Nolan, Lucy Kurtz, Ruby Lanet, Julia Muller, Vin Rocque, Sedona Shipka, Nathan Baron Silvern, Miguel Silveira, Peggy Smith, Mark Steele, Emily Steele, Tim Trulock, Athena West **Concessions Manager:** Molly Bowes **Assistant Managers:** Jim Foley, Sean MacDonell **Concessions Team:** Kim Hoffman, Annemarie Jodlowski, Jerrilynn Lilyblade, Patty McIntosh, Marcia Northrup-LaBarge, Emily Rocque, Ryan Russo, Dawn Salden, Robert Vogelzang

Le PIERRE

Manager: Bianca Escobar **Assistants:** Thomas Baldrige, David Bernstein, Peter Rudrud **Ringmaster:** Alessandra Ghini **Le Pierre Team:** Lindsey Burns, Mary Byron, Katie Crawford, Jim Czarnecki, Kyle Hanson, Ryan Leonard, Grace Schuler, Jennifer Wells **Concessions Manager:** Mary Carol Wagner **Assistant Managers:** Sassy Smyth, Ursula Acurio **Concessions Team:** Nancy Landau, Elyse Kemper, Carol Morgenstern, Frank Martinez, Liz Hughes, Hayley Ringle, Alicia Wierzchowski, Adrienne Browning, Lisa Gold

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Manager: Ben Kerr **Assistants:** Rick Brook, Allison Mobley, Shine Pritchard, Caryn Sanchez **Ringmaster:** Rick Brook **Sheridan Opera House Team:** Robert Allen, Jenne Boles, Jennifer Bradford, Jack Brook, Sam Brook, Henry Brook, Suzy Day, Charles Jobe, Valerie Krantz-Burge, Samir Roy, Clara Shelton, Kiersten Taylor, Steve Valdeck, Michael Wyszynski **Concessions Manager:** Lex McNaughton **Assistant Manager:** Layla Maines **Concessions Team:** Jeanine Coleman, Pam de Jong, Vicki Eidsmo

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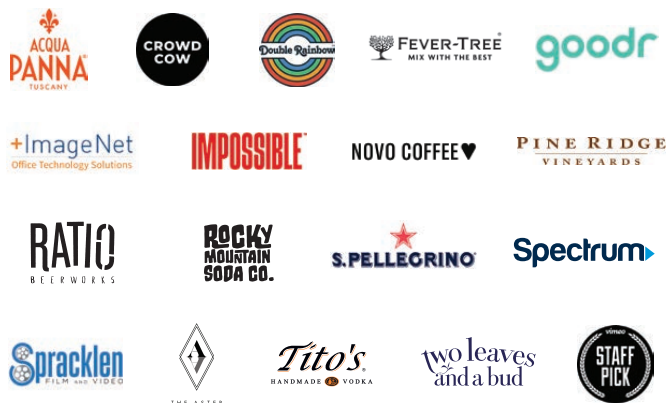
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Telluride Film Festival

The 52nd Telluride Film Festival will
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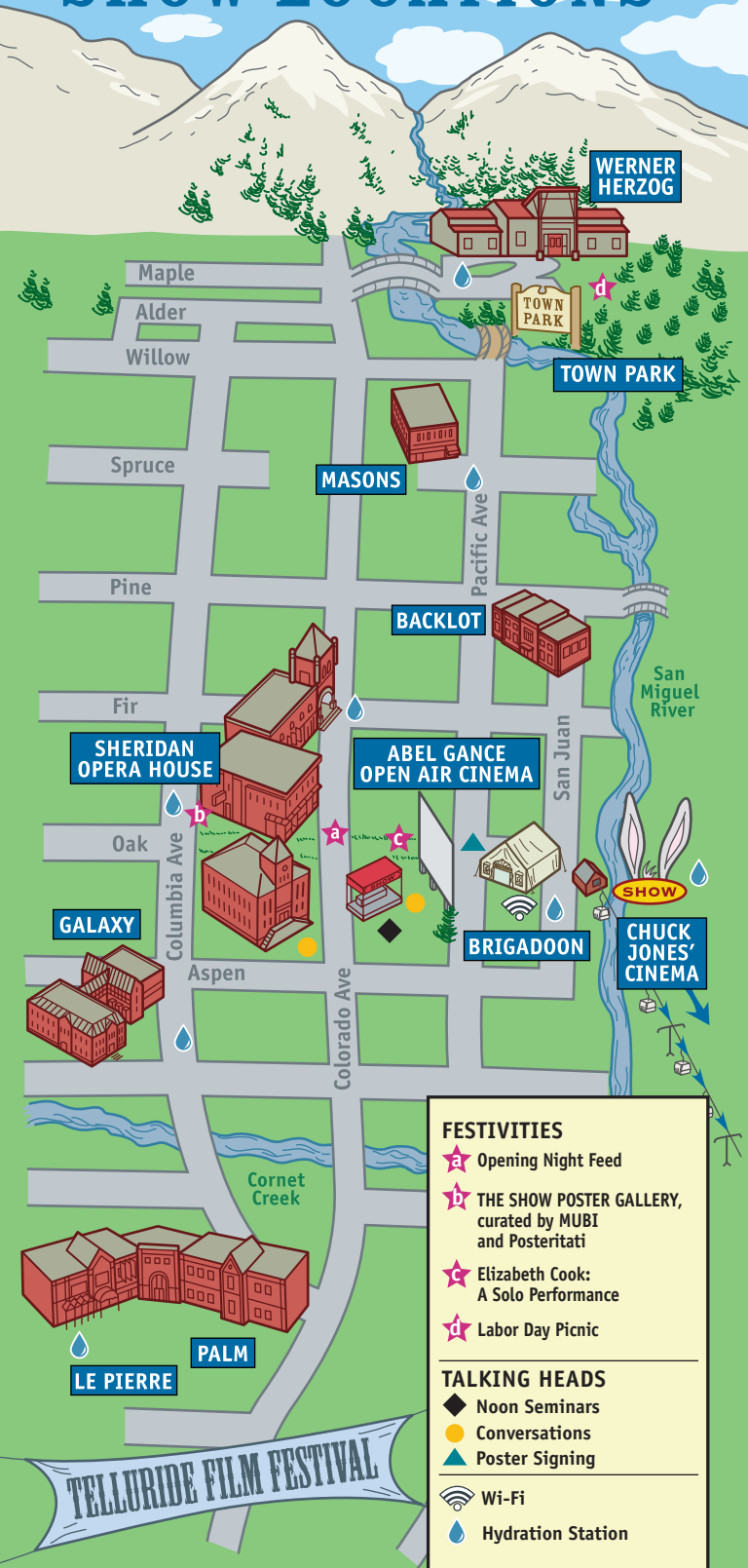
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